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1945

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## CURRENT SHOWS AND COMMENTS BY PERSPEX

### "THE PLEASURE OF PROFESSORS"

**T**HIS is the best "Academy" we have had for years. Its outstanding distinction is the very high average of competent workmanship. It is really astounding that there should be so many professional artists who can draw soundly and paint well. One feels like turning a famous Churchillian phrase inside out; these artists could with justice demand: "Give us the jobs; we have the tools and know how to use them."

they like; and perhaps they are, after all, right? Hogarth, anyway, thought so. He told Horace Walpole that he had generally found "that persons who had studied painting least were the best judges," a declaration which made the Strawberry Hill connoisseur comment: "I hope nobody will ask me if he is not mad." The answer is, of course, an emphatic no; supported by no less an authority than Sir Joshua Reynolds himself, who con-



PAYSAGE AUX ENVIRONS DE BAUDOL

ANDRÉ DERAÏN

*From the Exhibition at the Lefevre Gallery*  
PERSPEX choice for the Picture of the Month

A further quality of this show is a certain serenity, or unperturbability, in spite of the nerve-racking and world-shaking circumstances which must have accompanied the execution of these works of art. It is not the case of "War or no war, who cares," to quote the title of one of the pictures in this show by that meticulous "realist" Charles Spencelayh, beloved of all who "know what they like" because the quality is seen even in the treatment of war subjects.

However, this exhibition is essentially for those who declare that they know nothing about art but know what

fesses to his fellow artists: "We are apt to forget that the art is not intended solely for the pleasure of professors," a lesson many of the "professors"—of practice and theory—would do well, in these days, to remember. If this war, and especially this victory, is to have any meaning at all, it must enable the individual to have the right to his own opinions. We want no dictators, not even arbiters of taste. We must defend the right of everyone to the gratification of his own taste—even if we think it bad: that, I conceive, is the very essence of democracy. Fortunately, any kind of taste has corre-

sponding "professors." God and "Gallup" alone can tell who is the greatest democratic artist, *i.e.*, whose work best conforms with the democratic conception of life. The majority is, at any rate, entitled to say that art should serve them, should satisfy *them* rather than the "professors," and if these have any right to live it is by their service rather than by the peculiarity of their nature.

It is no mere accident that this year's Academy is distinguished by its many good portraits. It was in the social service of portraiture that the English artists began the foundation of the British School, at a time when there was, *teste* Reynolds, "a greater superfluity of wealth among the people" than ever before. But this year the portraits show a particularly high level, especially those of men.

We begin with Gerald Kelly's State portraits of the King and Queen, life-size figures in a very spacious setting. I don't think we have had anything quite as good as these *portraits de parade* for generations. This type of portraiture belongs to a separate category, of which Angeli and Winterhalter were the last representatives; and these Kelly's are better. The King and the Queen are seen in a setting based upon, I take it, the Entrance Hall of Windsor Castle. Apart from the allegorically necessary presence of "the Colours," the *colour* of these portraits is restrained. The Royal pair, though clothed in the traditional pomp and circumstance of their high office, look both dignified and "human," and the likenesses are excellent.

In this same room we find a number of quite admirable portraits, amongst them such national characters as "Smuts," by Simon Elwes; "Monty," by James Gunn; and "Bevin," by T. C. Dugdale. What redounds to the credit of these artists is that a glance at the portraits reveals each of the sitters as a man of mark, even without the aid of the catalogue. Excellent, too, in their different ways are the portraits of "Miss K. L. Browne, O.B.E., Matron of the Papworth Village Settlement," by Roderigo Monihan, "Sir Joseph Burns, K.B.E.," by Francis Dodd, "Lord Macmillan," by L. Campbell Taylor.

The practice natural to portraiture has become the principle underlying all British art, with only outstanding exceptions such as Blake, Palmer, Rossetti and Burne Jones to prove the rule. This means that the artist's job is, above all, the Shakespearean holding the mirror up to nature. Of this kind of practice Meredith Frampton's "Dr. Clive Forster-Cooper, F.R.S., Director of the National History Museum" is an amazing example. Had Dr. Forster-Cooper been looking at himself in a mirror this is how he would have seen this portrait, but as yet unpainted, or so it seems. There is nothing in this painting to show that it is painted. I mean to say that there is no impasto, no slip of the brush, nor are there brush marks anywhere. An enthusiastic journalist, the other day, wrote of it as "instinct with life"; but this sort of statement only proves the confusion of art values with life values. The meticulous faithfulness of Meredith Frampton's vision and the anxiously conscious control of the hand of which it is evidence has extinguished all life in the picture, which has thereby become a hand-painted substitute for a *technicolour* "still"; on which, in fact, it is an improvement, for the camera cannot compete with the hand in "realism." Nevertheless it is and remains, if not a work of art in the sense of a Rembrandt or a Velasquez, an amazing example of technique, and as

such will probably have the votes of all those who "know what they like."

That is true also of Dame Laura Knight's pictures, especially of "Skill," which is in itself an amazing display of the artist's own skill. Her technique is not as meticulous as Meredith Frampton's, and for that reason, perhaps, even more remarkable. The picture shows a workman at work on some kind of machinery; wherein his skill consists, only the expert in that particular branch of engineering could tell, and he would hardly be interested. As a painting, however, in spite of the brave display of a coil of yellow wire, it just conveys nothing more than facts. The introduction of an in itself minor accessory is, in so conspicuous a place, the tell-tale of academic practice, which, abating nothing in its fidelity to nature, seeks to satisfy the claims of ART by selection and arrangement of concrete objects in order to *mirror* the whole "composition" as faithfully as possible. That is the rule of the Academy to which there are only few exceptions. The most conspicuous of these in the present case are the pictures exhibited by James Fitton and Edward Wadsworth—warmly emotional the one, coldly intellectual the other. If Wadsworth indulges in the juxtaposition of strange objects assembled by him on the beaches of some imaginary sea and represented in great detail with absolute precision rather than realism and perfect craftsmanship, he appeals not to our love of nature but to some other sensibilities which are not easily definable; perhaps it is love of the unexpected and unexplained—a kind of surrealism. Neither of James Fitton's paintings, one "Woman Reading," the other "Country Interior," are interesting as subjects; both of them are positively exciting as compositions in colour, exciting in the physical sense; visual symphonies in reds and yellows, or reds and greens. In these pictures, at any rate, Fitton has got farthest away from Academic practices, so far, in fact, that one again wonders what he is doing in this *galère* at all. One has to go to sculpture room, and in particular to Morris Lambert's "Messenger" (where the material—striped marble—has been used to stress the movement of the design) to find examples of equally unacademic practices in this Exhibition.

Here shortage of space compels me to break off my comments on the Academy, which I nevertheless hope to be able to resume later.

The next show is an exhibition at the Arcade Gallery called "Young Irish Painters" and "Paintings by Ishbel McWhirter." I don't know that I would call Ishbel's work paintings—they seem to be drawings rather with washes of colour, but they are distinctly interesting, distinguished by sensitive line and obviously the work of an artist with psychological understanding. Perhaps some of the titles: e.g., "The Thinking Girl" and "Thinking," or "The Drawing" conveying to the spectator the artist's concentration on her invisible model, or another, called "Figure Composition," will help to indicate the direction of her mind.

It was, however, the "Young Irish Painters" exhibition here that confounded me. For some reason, probably because I had previously seen an exhibition of children's work in this very room, I had jumped to the conclusion that the word *young* indicated immaturity; nor was there anything in this show to contradict this conclusion except in certain cases an obvious *imitation* of what the Americans call *advanced art*. This made me

suspicious and led to the discovery that the age of these "young" painters ranged between 20 and 30. That, so far as I was concerned, ended my interest, because it takes all this type of work out of the category of art, *pace* Mr. Herbert Read, who supports the claim of these "young" painters to be taken seriously with an eloquent preface to the catalogue. Whilst I, too, believe that pictures are "a language of the eye"; that "the artist is trying to say something to you"; I expect him not only to speak my tongue, or, at all events, a known and existing tongue which anyone can learn; but also that he himself should know what he is saying, and how to say this something with *conscious* and acquired skill; otherwise, whatever else it may be, it is not art.

This brings me to a memorial exhibition at the Beaux Arts Gallery of an artist of whom I had never heard before, Richard W. Marriott, who, it appears, was born in London in 1902 and died in 1942. In a foreword, Mr. Neville Lytton tells us that he was hypersensitive and shy, found it hard to endure snubs, and for that reason rarely submitted his works to selection committees of exhibitions. He had studied at the Slade School and under J. P. Laurens in Paris. His favourite painter among the moderns was Sisley. Well, here you have the language of the eye addressed to all who have eyes; here you have a rendering of the *reality* of appearances—the only means we have of coming in contact with realities. Broadly speaking, Marriott was, judging from his work, in love with light and tone and colour as he saw it before his eyes in a landscape whether at Kitzbuhel or Cordova, Venice or Polperro, in the Isle of Wight or Kensington. The outstanding characteristic is his absolute devotion to and absorption in the view as it appeared to him at a given moment. No showing off, no bravura, no morbid introspection; nothing but his tribute to the beauty he saw in the outside world. He seems at times a little heavy handed and did not always pay sufficient attention to design; nevertheless such oils as, for instance, "A Fountain at Cordova," "Courtyard at Montreuil," "London Interior," "Colonnade of the Doges Palace, Venice," and several of his water-colours, make one greatly regret that, to quote the preface again, "untimely death ended a career which had not yet begun."

At the Lefevre Gallery is to be seen an exhibition in aid of the British Committee for Polish Welfare of the School of Paris. It sounds a bit complicated, but Polish affairs always are. At any rate, so far as I know, only Chagall and Soutine belong to Eastern Europe in this *Ecole*; Picasso, Gris, Miro and Utrillo have Spanish Modigliani Italian, Vlaminck presumably Flemish connections; the rest are French. All the artists exhibiting are already comfortably ensconced in their niche of fame, or at least all their elaborate dossiers are already put away in their pigeon-holes of history. How will their fame wear? Which of them will only interest the "Professors" of the future, and which will be remembered along with Titian, Rembrandt, for instance, or affectionately, like Chardin, or as we remember Constable? Bonnard and Vuillard, Utrillo, and Derain, at least in his brave masculine landscapes, are the artists in whose permanent fame I am most inclined to believe. They are pre-eminently painters; *feeling* is their strength, not reasoning, and of course there is Marie Laurencin who, one imagines, will permanently appeal to members of her sex. After these, one is doubtful: Bauchant?

Braque? Dufresne? Leger? Lurcat? and so on until we come to Picasso, who is an ideologist rather than a painter, as any one can see who looks at his "Guitare et Compotier," of 1932, in this exhibition. It really won't do at all as a painting. Not, for example, in the sense in which Soutine's "Bœuf Ecorché" is a painting; but what a picture! This carcass of meat is, compared with the Rembrandt painting of a similar subject, just murdered and mutilated flesh. Soutine's pictures are like that, so far as I know them; not gory always but frequently horrible tragedies—but not quite good enough as works of art. They are really psychological documents.

A similar effect of morbid depression is produced by very different means in the drawings of Leslie Hurry, on view at the Redfern Gallery. They are all interesting and less "brutal" as drawings. They are introspective and full of a feeling of what the psychoanalysts call frustration. Also they lack a *key* to their particular significance. Even such specific titles as "Antichrist Enthroned," "Follies," "Figures and Rocks" do not help one much. But Hurry is an artist, knows what he is doing, that is to say, and for that reason not to be confused with the above-mentioned "Young Irish Painters," still less with the *Ecole de Paris*.

The sight of two carefully painted portraits, that of a Man and a Woman, Dutch XVIIth century, which Messrs. Frost and Reed showed me brought the wheel full circle—that is to say, back to Academic Art. They are a pair similar to the Moreelse, also formerly in Frost and Reed's possession and which was singled out by the President of the Royal Academy as more worth their money than the works of Picasso. I am not sure that the comparison with Picasso was at all relevant. However that may be, this present pair of Dutch Gentlefolk was painted by Nicholas Elias, whose full name was Nicholas Elias Pickenoy (c. 1590—c. 1635), a younger contemporary of Moreelse and a rival of Frans Hals, especially as regards the portrait groups of Corporations, Governors of Institutions and banquets. But Pickenoy, as we can see here, was a soberer, less dashing painter, who would, one gathers, rather have died than left an inch of canvas uncovered, as Hals did so effectively. This pair of portraits, if they are still on view, will have a soothing effect on those harassed by the *Ecole de Paris* opposite.

Since the Victory Bells are still ringing in our ears, the problems of the kind of art which Victory will favour is of immediate interest. Will it be art for the professors, or art for the people?

Just as we go to press there comes the formal reopening of the National Gallery by the King and Queen, attended by the two Princesses. I hope to be able to say more about this event, since the sight of the "Fifty Masterpieces," with which the opening started, seen as they should be seen, namely, without glass, came almost as a shock to eyes for years now accustomed only to the sight of contemporary art in these rooms sacred to the dead.

Even the less august setting of a fascinating Exhibition of Old Masters at Mr. Paul Larsen's gallery, including, as it did, at least two pictures, a Pieter Brueghel and a de Hooch worthy of Trafalgar Square, calls for a second more detailed notice.



# EIGHTEENTH CENTURY MARBLE MANTELPieces

**D**URING the XVIIIth century domestic architecture developed to the highest pitch, wherein no item received more attention than the fireplace. It had always been realized that this feature was the focal point, and therefore the most important item, of any room, and it accordingly received its full share of care and thought in design. That the fireplace is the focal point can be proved by anyone who cares to note what object takes his attention when entering a room, whether it be new to the entrant or well known. Many enthusiastic decorators (I use the term in a non-professional sense) have overlooked this point, and having installed an indifferent mantelpiece, afterwards have wondered why their scheme has failed to give the intended results.

An important aspect of mantelpieces is the scale of dimensions, about which at the present time there seems to be quite a lot of misunderstanding. For my own private satisfaction I have coined an expression which I call "the law of proportion to natural dimensions," which, while sounding rather impressive, merely says and emphasizes that the dimensions of any item of domestic use should be related to its actual use and the size of the users. Thus a chair is made the height it is because that suits the average



Fig. I. WILLIAM KENT EXAMPLE in Brescia marble, beautifully proportioned and well balanced



person, but if some giant of 12 ft. in height existed, he would need a chair of double the normal size. But because a large ballroom has a mantelpiece some 6 ft. tall it does not follow that a small sitting-room must have one only 3 ft. high, for it would be far too small for normal people to be with. Balance and care are obviously needed.

The old-time designers realized this, in addition to being well skilled in their work, and accordingly developed the mantelpiece from the large, simple stone or oak arch of earliest times to the wonderful examples of the mason's art which have been handed down to us from the 1700's. They started their work from the obvious point of the amount of heat required for the particular room, which, being decided, gave them the size of the grate to be used, which

Fig. II. A BOSSI MANTELPiece. The very fine coloured decorations are inlaid. Bossi used carving very sparingly and relied chiefly on coloured inlay



# EIGHTEENTH CENTURY MARBLE MANTELPIECES



Fig. III. GEORGIAN CLASS in white statuary marble, with inner moulding decorated with the typical egg-and-dart design

gave the size of the mantelpiece to surround it. It was now a matter of making the best design to suit the particular case, and this they did so well.

It has become rather fashionable these days to class loosely all old marble mantelpieces as Adam, but this is quite incorrect, for not only are there several groups, but quite a number of experts prefer in taste some of these others. A convenient, if inadequate, grouping may be into three classes: first, the early William Kent, secondly, the Georgian, and thirdly, the Adam. But there are other very important designers who will be mentioned later.

In Fig. I is shown an excellent example of the first class, which is beautifully proportioned and well balanced, depending on form rather than decoration. A characteristic is the heavy section of the various mouldings and the use of figured marble as against the pure white statuary marble used later in the century.

Fig. III shows a magnificent specimen of the Georgian class, a fine one both in balance of design and the quality of the workmanship. The mouldings are still of heavy section but are decorated with carved details, of which the egg-and-dart on the inner one is typical. The inclusion of wheat ears and various fruits in the carvings is a reminder that at this time England was prosperous, particularly with the fruits of the soil. The material is the finest white statuary marble.

Fig. IV depicts an equally fine example of the Adam group, in which it will be seen that the mouldings are now lighter in section and decorated with fine

carvings. The classical details of fluting, patrae, vase and swag appear, the whole blending into a very satisfying whole. The kissing doves in the centre of the frieze are rather unusually placed, as such central figures are mostly contained in a separate panel and not superimposed on the repeating pattern running along the frieze. The fish scale use of a small leaf on the front of the shelf is also an unusual treatment.

Of the well-known names of designers outside this rough-and-ready triple grouping three come to mind for their excellent work, namely, Bossi, Kauffman and Pergolisi. But examples of their work are not plentiful, and only become available at infrequent intervals.

Fig. II illustrates an excellent example of a Bossi mantelpiece which came from Dublin some years ago, but unfortunately the photograph fails to do full justice, as it does not show the fine colouring of the inlaid work. This inlaid decoration was made from a secret paste (an early plastic?) let into the prepared panel, where it set practically as hard as the marble itself. Bossi used little carving either in panels or on moulding, and seems to have depended almost exclusively on his inlaying. Some of the colouring is very fine, and the whole forms a rich and attractive piece.

Fig. V depicts a fine mantelpiece which I think is of the Kauffman group (it came from Oxford Street, London). The dark marble in the frieze is porphyry, that glass-hard terror of the marble



Fig. IV. ADAM GROUP in statuary marble. The kissing doves are unusually placed and the fish scale use of a small leaf on shelf is also an unusual treatment

## APOLLO

Fig. V. Attributed to Kauffman group. The dark marble in the frieze is porphyry. The perfect placing of the row of pearls along the shelf, perfectly completes the balance

mason, which makes an excellent background for the finely drawn and carved centre panel of the same delicacy as the little figures in the recesses in the jambs. The other carved details are well placed and in good taste, forming a satisfying picture. Note the perfect placing of the row of pearls along the front of the shelf—very simple, but essential to complete the balance.

Fig. VI shows a fine example incorporating columns in the jambs; these are bold complete columns in Sienna marble, as is the frieze. The centre is interesting and reminds us that in those days ladies did have out a chair and easel to paint some pastoral scene nearby and in that sense is taken from everyday life. The piece of curved fluting supporting the centre panel is interesting.

Fig. VII is of a Pergolisi mantelpiece of superb quality which exhibits the fine delicacy of this artist's work, and as the centre panel itself is such a true work of art it has its own special close-up in



Fig. VI. Example incorporating columns in the jambs. The columns and the frieze are in Sienna marble

# EIGHTEENTH CENTURY MARBLE MANTELPIECES



Fig. VII. A PERGOLISI MANTELPIECE exhibiting fine, delicate work, with Adam features which may lead to confusion of attribution



Fig. VIII. Centre panel of the Pergolisi illustrated above. A true work of art

Fig. VIII. The design is not so typically "English," as Pergolisi was more influenced by the classical than others I have mentioned, but all the Adam features may be recognized, a fact which has no doubt led to confusion at times.

A further illustration showing a small Adams mantelpiece of the lesser sort which, while demonstrating the same artistic merit as its more magnificent predecessors, is on a modest scale suitable for a boudoir or ladies' bedroom, has been prepared, but lack of space has prevented its reproduction.

Alas, time and paper are becoming exhausted, and there is a pile of photographs here on my desk which I would like to show—some of fine mantelpieces and some of modest ones, all of interest

to the enthusiastic art-lover. It always seems so much more interesting to look at illustrations instead of wading through technical and oft-times lengthy descriptions, so if, dear reader, you have enjoyed these few notes and illustrations they may perhaps serve as the "hors-d'œuvre" for the banquet which I have hopes of providing, for it is indeed a large subject, this English fireplace, and so well worth some study. It includes not only these fine marble mantelpieces but their lesser brethren, the carved wood contemporaries, the composition-decorated ones of the Adam Brothers, the grates, the fenders, the fire-irons, the . . . but my allocation of space is filled and the curtain falls to rest on my enthusiasm and that of my readers. C. J. PRATT.



# SOME LESS KNOWN PICTURES IN THE LEE COLLECTION—I

BY HERBERT FURST

**L**ORD LEE OF FAREHAM is a collector with both vision and imagination. The gift of "Chequers" to the Nation, for which he and Lady Lee will be remembered down the ages by grateful Prime Ministers, is alone sufficient proof; the bare presentation of an ancient manor for such a purpose would in itself have shown imagination as well as generosity; but the gift includes along with the furniture and the furnishings also an endowment that will enable the Nation to maintain it as a *dwelling*, and so it will survive in a future when, owing to economic and other social changes, other such establishments will have ceased to exist. "Chequers" was thus conceived by its donors as a historical landmark, a living symbol of permanence in peaceful change, as a rest-house and guest-house for our strenuous leaders through an ever-present future as well as a memorial of our ever-present past. That is vision.

Now I am not dwelling on all this merely to draw attention once again to the magnitude of the gift or the generosity of its donors, but rather to indicate the source from which they spring and which continues to inspire Lord Lee's activities as a collector: it is his conviction that he is not only the owner of his possessions but also their trustee, and therefore of the uses they should be put to.

So we find that Lord Lee's present collection of Old Masters, of which some less known examples are hereunder to be discussed, was formed by him with the view "to illustrate the chief developments of painting in Europe from the XIVth to the XVIIIth centuries." And further: "The bulk of this collection (or so much of it as is considered suitable) is to go, after the death of himself and his wife, to the Courtauld Institute of Art, to be housed in the Galleries of the Institute and there to be made available in perpetuity for the use and benefit of students (on similar lines to the Fogg Collection at Harvard) and for the enjoyment of the general public."

The collection is at present displayed in Lord Lee's private Gallery, which was built to his own design, and the lighting of which was also devised by him.

I have permitted myself to stress the words "for the enjoyment of the general public," not only because I think it is important as emphasizing the owner's standpoint, but because it is from this angle rather than from that of the professional expert to which I make no claim that I shall review some of its treasures. For this I can plead, at least indirectly, support from an authoritative quarter, namely, that of one of Lord Lee's favourite later masters, John Constable, a number of whose pictures grace the walls of his private apartments. Constable, it should be recalled, was against the foundation of the National Gallery from the establishment of which he feared the worst, namely: "an end of the art in poor old England." Why he should have feared such dire consequences he has himself made plain: "The manufacturers of pictures are then made the criterions of perfection, instead of nature." Nor do I think that his fears were quite ungrounded, even though we can no longer quite accept Constable's "criterions"—there is a good deal more to the art than nature; but there is no question

of the danger to our "criterions" that threatens them from the past, since they have now led to an attitude which sees merit even in a mere negation: the revolt for revolt's sake against the past. Hence the shallow cult of "originality" or individuality, which in this sense means only: NOT like anything or anyone else. To be unconsciously *original* is our lot, and more often a defect than a merit; to be consciously original is a kind of negative plagiarism and therefore wrong-headed. Again I would refer to Constable, who certainly was not that. "When I sit down to make a sketch from nature," his biographer and contemporary C. R. Leslie, R.A., heard him say, "the first thing I try to do is to *forget that I have ever seen a picture*." The italics are Leslie's, who goes on to explain: "He well knew that in spite of this endeavour his knowledge of pictures had its influence on every touch of his pencil, for in speaking of a young artist who boasted that he had never studied the works of others, he said: 'After all, there is such a thing as the art.'" Constable's self-admonition means simply that he tried to look at nature without professional prejudices. His use of the definite article in relation to the word art is significant. Perfectly well understood in his day, it has now become obsolete, nay, almost unintelligible. It then signified a knowledge of the technique of a medium; a *knowing how* certain effects had been achieved in the past and could be repeated or improved upon. It therefore requires, as he also said, "a long apprenticeship, being mechanical as well as intellectual." That is what Constable meant by *the art*. What we to-day understand by the word bereft of its article, by Art printed generally with a capital initial, is something which perhaps Blake had in mind, when praising one of Constable's drawings, he exclaimed: "Why, this is not drawing, but *inspiration*." Constable's dry reply was: "I never knew it before; I meant it for drawing." This difference in *seeing* means simply that Constable's eyes were focused upon observation, Blake's on imagination.

Now if we accept Constable's and, for that matter, Blake's views as sound, and I think we should, it becomes clear that *the art*, in Constable's sense, is "scientific," to use his own word, and therefore a matter for experts, critics, museum directors, and for all that part of the artist's activities which Constable called "mechanical." The Blakeian view, which seems to correspond more or less to what we generally mean by Art concerns, rather, the subconscious activities of the mind. These depend entirely on a sensibility and abilities that cannot be acquired by "apprenticeship" or study. In other words, *the art* is based on observation and skill, capable of objective assessment and analyses; Art is a synthesis springing ultimately from a sensitiveness which the artist must actively, and the general public passively, exercise. That, I take it, is what Lord Lee covers with the word *enjoyment*; the artist must enjoy producing, the public must enjoy seeing Art. On the other hand, the expert, the critic, the museum director must form their professional opinions on objective facts, not on their individual preferences.





MADONNA AND CHILD

QUIRICIO DA MURANO  
Venetian School, c. 1470  
Lee Collection

29½ × 21 ins.

APOLLO



PORTRAIT OF JAN DE MOL

HUGO VAN DER GOES

*Lee Collection*

138

11½ × 7 ins.

So what Constable tried to do when he sat down to make a sketch from nature, we, as members of the general public, attempting to take away with us a mental note, should likewise try. We should look without preconceived notions, especially liable to dominate the mind in a museum atmosphere; we should accept each work of art as we accept a work of nature, for what it is now, not for what we think it ought to be. It is only after we have performed this act of clearance that the way is open for true enjoyment. This clearance is the more necessary when the work before our eyes is unlike anything we have seen before, because every *original* work is, to quote Constable again, "a separate study, governed by laws of its own; so that what is right in one would be often entirely wrong if transferred to another." The great danger to members of the general public is that with a smattering of general aesthetic "laws" laid down for it by authorities it will fail to recognize the particular laws which have governed the work under observation, because its mind is unduly impressed by names, schools, styles or "isms." Nevertheless, in practice Constable's self-admonition tends to become a counsel of perfection: for after all, we have seen other pictures, and to complicate matters, so in almost all cases had the artist. The world to which the Old Masters addressed themselves is definitely not the world as we know it—and, worse still, our world is itself so stubbornly ours—yours and mine in the individual sense only.

It is, therefore, with especial gratitude to the owner of this collection that I shall review some few of the pictures, since I have had a free hand in their selection, regardless of objective standards or the degree of importance placed on them by others. I write, therefore, as one who, with all his individual bias, talks about what he has enjoyed and why.

As might be expected, this collection consists inevitably for the most part of religious art in which Madonnas predominate. On first wandering round the exhibition a rather mundane reflection passed through my mind: Every age and every nation has the "Madonnas" it deserves. Though sacred art may attempt to express "spiritual truths common to all Christianity," spiritual truths are more accommodating than their material conveyors, allowing themselves to be pressed into moulds which make them almost unrecognizable. So the Carpenter's Wife of Nazareth whose *spiritual* significance even her Son does not seem to have stressed, becomes in the art of painting first a Roman matron; in the Constantinian Empire a hieratic Oriental figure; in the IXth century recognized first as the "queen of heaven," she becomes in the age of Chivalry "the lady fair," in which expression the operative word is the second; for the lady-likeness was, as it were, obligatory, the fairness optional. The important spiritual significance of the fact that Christ was "of humble parentage" had thus completely disappeared in favour of the conception that He was a child of a mother who had never soiled her hand with toil.

These reflections were caused, I must confess, by the sight of a Madonna in the Lee Collection and, in particular, by the conspicuous gesture of her left hand, which in itself is the hand of an aristocrat. That gesture, or something very like it, I had seen before; yet the rest of the picture, and still more the name of the artist—Quiricio

da Murano—was quite unfamiliar. Recollection in tranquillity pointed unmistakably to the Madonna in Carlo Crivelli's altar piece in the National Gallery, and I have since found that there is (or was) another Crivelli Madonna, in Budapest, where the resemblance is still more striking. Quiricio's connection with Murano makes it certain that there is some affinity both with Crivelli and with Antonio Vivarini. I must leave experts to deal with all this; important to me is the fact that these associations have helped to explain to me one other peculiarity which Crivelli shares with Quiricio, a peculiarity even more pronounced here. The curls on the Infant's head certainly do not resemble natural hair; they are not even wig-like, but look as if they were copied from a painted wood carving. And there are traces in the fundamental form of both the Child's as well as the Mother's face which more certainly point to the wood-carver's art than to the painter's. As the Crivelli altar piece in the National Gallery shows, it retains the ancient form of such structures indicating that its panels have—for economy's sake!—taken the place of what were in earlier times carved statuettes. Indeed, I have before me a photograph of an altar piece by Antonio Vivarini in which the central panel is a carved and coloured wooden figure. The strangeness of this Quiricio Madonna—as also of some features in Crivelli's art—would thus be accounted for. Their form-language was only indirectly that of the living figure, and *therefore* differs so radically both in form and in spiritual significance from the Madonnas of—for instance—his younger contemporary Botticelli, of which there is a lovely example—well known—also in this Lee Collection.

So much for *the art*. There is much more to be said about this subject to which Quiricio's rather puzzling and disdainful Madonna has induced me, thereby enticing me away from my intention to speak only as a member of the general public. Nevertheless, it seems to me that even as such one needs to know that *nature* is not the only standard of measure in art, just as "spiritual truth" is not a reliable guide in sacred art—unless we mean by it the "Zeitgeist," the spirit of the times, the ephemeral mould of eternal values.

But there are eternal values which even the spirit of the times cannot efface, and it is with these, it seems to me, that the general public is more concerned than with the changing problems of forms, and which they should seek in spite of, or rather, *through* these forms.

Assuredly, for example, the Portrait of an Old Man in Lord Lee's collection is a rare human document, no matter who its author was, to what "school" it belongs, or in what style it is painted. It seems to me as convincing and as moving to-day as it must have been on the day on which it left the painter's easel. We seem to know this old man as if he had been an old and dear family friend; which, in fact, judging by the inscription on the frame, he was. "In the year 1473 on the last day of May died H. Jan de Mol, our father's faithful friend." Of him it might have been said: "Multa tulit . . . much had he borne from childhood in heat and frost," and, one would like to add, with sweat and tears in patience and good humour. The suffering and the child-like faith expressed in this portrait are almost "infectious," that is to say, more than affecting. It is full of sorrow, softened only by the marks of humour which has left its



THE CRUCIFIXION

AMBROGIO DA FOSSANO  
called BORGOGNONE  
*Lee Collection*

43½ × 21½ ins.



traces around the thin lips of age. In this picture the praying hands are, for once, more than the familiar "donor's" attitude and painter's convention. I have stood long before this inconspicuous little panel, returning to it again and again, loath to leave *him*. The painting is credited to Hugo van der Goes, a pupil of the Van Eycks; but I know of no other Van der Goes, still less a Van Eyck, that is quite so moving, so obviously deeply felt.

Now to another picture of suffering and sorrow, but one that is superficially like hundreds of others: a Crucifixion, with the Crucified hanging on the cross, the skull of Adam at its foot, the Virgin on the left, St. John on the right, all as the Church prescribed it. The painting itself is also not conspicuous, at first glance, through any unusual quality. What, then, is there that, nevertheless, moves one so greatly? It is, I think, not so much the subject, nor its execution, as the earnest, passionate spirit and endeavour behind it. It seems that the artist has here succeeded in despite of the limitations imposed upon him. It is as if he himself had been one of those present on Golgotha and here recalled, in the tranquillity of his workshop, the tragedy he had seen and the emotions he had experienced. For it is not *the art* but the simple honesty and inner truth that make this picture remarkable. Touching, for example, is the almost childlike gesture of the weeping St. John; and in the figure of the distressed Mother it is the hands that express the agony of her mind and body. Only in the features of the Crucified is there calm—and more; it seems as if His last

breath with the triumph of His last words were still in the air. This Crucifixion is absolutely sincere, without a shred of melodrama or the desire to show off its art. All that may be read in this picture by anyone, whether he knows anything about Art or not. But if he takes the trouble to find out what the expert thinks about it he will discover that "the presentment of divine and holy persons in calm serenity or in resigned suffering accorded best with his temperament." This "his" refers to Ambrogio da Fossano, better known as Borgognone. Thus a member of the general public can discover *unaided* what the student himself can only see if he forgets that he is an expert: not, of course, the name of the artist, the "school" to which it belongs; the date when it was painted, but the meaning, the spiritual content, of the work. And if we dare to criticize the students it would be to say that it is hard to understand why they should have dubbed Ambrogio "The Perugino of the Lombard School," since the insincere and affected art of that Umbrian lacks precisely the "simple pathos and deep religious meaning" which they themselves concede to this Borgognone or Burgundian, a cognomen which indicates, incidentally, that he was of Flemish origin. The student, however, may—especially in these times—like to recall the contrast between this apparently transalpine artist, with his German contemporary, Matthias Grünewald, whose ecstatic, contorted and, one would almost call it, melodramatic treatment of the same subject was nevertheless equally sincere, a proof that sincerity—a great quality—is no criterion in Art.

#### THE DECORATION ON XVII<sup>TH</sup> CENTURY ENGLISH PORCELAIN (Part II)

(Continued from page 144)

cester. An example from the latter factory is seen in Fig. XXIII, where the whole decoration is reminiscent of a Sèvres original. Another device for covering the surface of porcelain was the *œil de perdrix*, a complicated pattern consisting of tiny single or double circles dotted in green or blue and reserved on a ground of plain colour. It is occasionally found on specimens of the Duesbury Chelsea period and on Swansea.

It has been said that Sèvres showed very little originality of design in the decoration of its wares, but all are to be found repeated by English artists. They comprise, amongst others, festoons and garlands of flowers (Figs. XXI, XXV, XXVI and XXVIII); mixtures of fruit and flowers with such attributes as bows and arrows, classical torches, etc.; the use of ribbons, either to suspend bunches of flowers (Fig. XXVIII) or entwined over two or three gold lines to form a border, a favourite scheme at Bristol; the pattern known as *hop standard*, where formal vegetation is entwined amongst uprights with gold spiral bands; sprays of flowers arranged to project in a sweeping curve from the borders of plates, etc., as on the well-known Huntly service of Worcester and many others; sprays of flowers in a dry blue of unpleasing lightness either on the plain surface or superimposed on a pattern of gold lines; festoons of green laurel with red berries associated with elaborately chased gilding (Fig. XXVII); birds, usually of an extremely plump type, but varying enormously in the work of different artists, sometimes in sketchy landscapes and at others provided with carefully drawn trees, water and buildings (Figs. XXII, XXIV, XXXII and XXXIII); and, finally,

figures, usually in the Watteau style (Fig. XXIX), but also in the form of cupids disporting in clouds in the Boucher manner (Fig. XXXI) usually painted *en camaïeu*. Not all these devices were used at each English factory, one or two became associated with each *fabrique*; thus we regard the royal blue grounds as belonging mainly to Chelsea and Worcester, the blue scale and the apple-green to Worcester, the flower and green laurel festoons to Bristol and Duesbury Chelsea, cupids *en camaïeu* to later Chelsea and so forth. Birds alone seem to have been popular at all factories and appear on some of the most magnificent specimens from each. Figure painting on XVIII<sup>th</sup> century English porcelain is rare; we had no school of fan painters to utilize as had the French. The specimen shown in Fig. XXXI has already been reported in these pages as being an excessively rare example of Watteau figure-painting allied to a powder-blue ground on Worcester porcelain. In addition to the green laurel festoons which were so much used at Champion's Bristol factory, we owe to Sèvres the fashion of decorating special services with the initials of their owners in tiny blossoms or with their crests, all enclosed in a design of richly tooled gilding and green festoons. The type is well seen in Fig. XXVII.

Fig. XXX shows a remarkable instance of Sèvres decoration being transferred to English porcelain. It is a chocolate cup and saucer of Champion's Bristol manufacture, thoroughly French in shape as well as decoration. It is of such rarity—I know of only one other example, in Mr. MacGregor Duncan's collection—and the decoration is executed in such an elaborate manner with gilding, blue ribbons, roses, etc., that it may represent one of the "matchless cabinet cups and saucers" announced in contemporary sale catalogues.

# THE DECORATION ON XVIII<sup>TH</sup> CENTURY ENGLISH PORCELAIN

BY F. SEVERNE MACKENNA,  
M.A., F.S.A.Scot.

## PART III. SÈVRES INFLUENCE

**A**LTHOUGH the Meissen factory had undoubtedly the most powerful influence on the trend of XVIII<sup>th</sup> century ceramic decoration both on the Continent and in England, the French Vincennes-Sèvres productions were only less important. The history of the Sèvres factory commences in 1738 at Vincennes, when workers from Chantilly started to make a frit porcelain. By this time, of course, the Saxon factory had been established almost thirty years and had already achieved a position of very considerable fame and importance in the ceramic world. The Vincennes works were carried on with the avowed intention of rivalling the Meissen; indeed, in the royal concession granted in 1745 to the director there occurs the phrase, referring to the Vincennes porcelain "de même qualité que celles qui se font en Saxe." In 1756 the factory was moved to more convenient premises at Sèvres, midway between Versailles and Paris. Everything which had already become familiar on Meissen porcelain was copied at the French factory, and it must be admitted that the designs gained rather than lost by their transference from the true porcelain of Saxony to the "soft" creamy frit-paste wares of France. This was due, of course, to the fact that the colours were completely amalgamated with the soft French glaze, whereas they remained on the surface of the hard brilliant Saxon ware. This fusion brought about a mellow softness which was quite impossible at Meissen.

Meissen flowers and insects were constantly being imitated, together with the figure painting and ground colours, so that it is not always by any means easy to decide whether an English specimen owes its decoration to Sèvres or to Meissen. Figure painters at first were scarce, and it is usually assumed that the services of fan painters were requisitioned for this purpose.

In the matter of ground colours the Vincennes-Sèvres productions rapidly assumed a position of undisputed excellence. Yellow was adopted in 1745, royal blue in 1749, turquoise in 1752, violet, light and dark green in succession, and pink in 1757. The royal blue had at first a cloudy, uneven appearance, due to its being painted on, which was considered a defect and was remedied at Sèvres by adopting the expedient of using the pigment in powder form. Collectors now prefer the earlier type and admire the rich surface texture caused by the unevenness of colour density. This ground colour was much copied in England, especially at Chelsea and Worcester. It carried gilding well and was, in consequence, usually most elaborately decorated. An extremely beautiful example is seen in Fig. XXV, one of a pair of exquisite Worcester plates in my collection which formed part of the Burdett-Coutts service. They are of quite unadulterated Sèvres style in every detail; the rich blue ground (the "wet blue" of Mr. Drane) has been brushed on and shows the consequent unevenness, the gilding is of the most perfect refinement, outlining as it does reserves of typical Sèvres shape which

contain equally characteristic hanging bouquets of well-painted flowers. Another fine example of the use of this sumptuous ground colour is seen in Fig. XXII on a large deep Worcester plate, to which I shall again refer later.

It was found at the French factory that the effect of a large area of this royal blue was inclined to be somewhat overpowering, and the device of breaking up the surface with superimposed gilding was adopted. Various types of pattern were used, one of the favourites being to aim at a *caillouté* or pebbled effect by enriching the surface with irregularly-sized ovals and circles in gold, the interstices being filled in with a gold network. This device was copied at Cookworthy's Bristol manufactory, using darker toned enamel instead of gold, the effect being well seen in Nos. 735-6 of the Schreiber collection, and in the large vase in my collection shown in APOLLO, April 1944. Other English factories tried the same thing, but only rarely. Preference was given to the use of diapers and formal floral patterns overlaid in gold on the blue. In this work Chelsea was pre-eminent, having been fortunate in employing the gilder Jenks whose work is so justly esteemed by collectors. He excelled in decorating blue-ground specimens with bouquets, exotic birds and figures in elaborately chased gilding. In Fig. XXIV is seen a Bow plate on which the blue ground has been covered with a gold diaper, while Fig. XXVI shows the use of formal floral patterns in gold on the blue bands of a Worcester cake plate decorated in addition with bouquets of flowers which may be either French or Saxon in derivation. Another device which was used in England, especially at Worcester, was that of breaking up the blue ground into a scale pattern, formed either negatively by wiping out or painted positively. The effect is so well known as scarcely to need illustration, but the large shaped mug in Fig. XXXII will serve to show the results obtained at Worcester by a combination of blue scale, magnificent gilding and accomplished bird painting.

Of all the ground colours found on English porcelain the most completely French in origin is the so-called apple-green of Worcester, a colour varying considerably in its tone in different specimens, but at its best a thick opaque pigment of luscious quality. A fine example is seen in Fig. XXXIII, which serves at the same time to show the peculiar thickness of the colour, resulting in rounded edges at its boundaries, and also to draw attention to the fact that it was impossible to gild on this ground colour, all gilding being done on the white glazed portions of the specimen. This difficulty was overcome later in the Worcester factory when the quality of the green was altered to result in a thin bright ground colour far inferior to the original. Green grounds were used occasionally at other factories, but are rarely met with until the advent of the early XIX<sup>th</sup> century productions.

Turquoise grounds, copied from Sèvres, were used only occasionally, rarely at Chelsea and mainly at Wor-

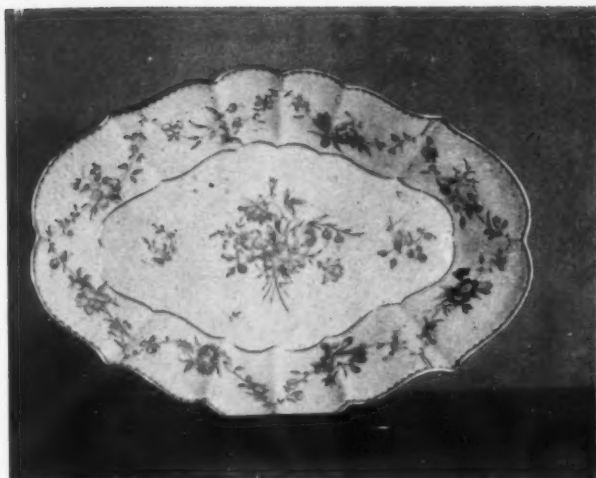


Fig. XXI. BRISTOL (Champion) Dessert Dish with festoons of flowers. 1775-80. Mark: blue cross. Length 10.2 in.



Fig. XXII. WORCESTER. Deep plate decorated in Sèvres style with blue border, gilding and birds. c. 1770. Square mark. Diameter, 9.9 in.

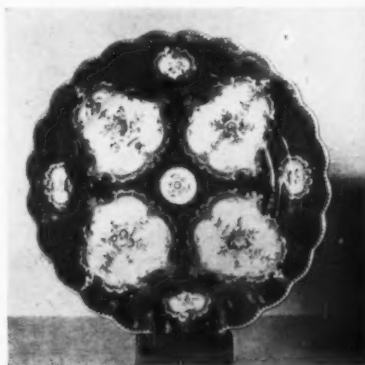


Fig. XXV. WORCESTER. Dessert plate from the Burdett Coutts service decorated in Sèvres style with blue ground, gilding and flowers. c. 1770. Large square mark. Diameter, 8.5 in.



Fig. XXIV. BOW. Dessert plate decorated in Sèvres style with blue ground overlaid with gilding, and birds. 1763-66. Mark: anchor and dagger in red. Diameter, 8.8 in.  
*Formerly in the Author's collection*



Fig. XXIII. WORCESTER. Dessert plate with turquoise ground, red and gold scrolls and standards, and scattered flowers. c. 1770. No mark. Diameter, 8.8 in.

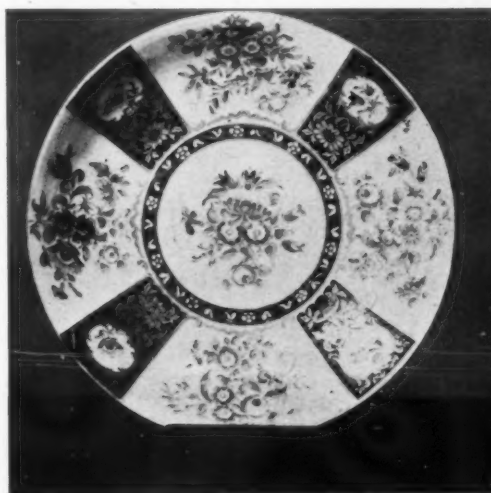


Fig. XXVI. WORCESTER. Cake plate decorated with blue bands richly gilt, and with bouquets of flowers, all in the Sèvres style. c. 1770. Square mark. Diameter, 7.3 in.



Fig. XXVII. BRISTOL (Champion). Cake plate from the Chough Service, green laurel festoons and crest. 1774-75. Mark: blue cross. Diameter, 7.75 in.





Fig. XXVIII. BRISTOL (Champion). Coffee cup and saucer with floral festoons, pink bows, green palm-fronds and gilding. c. 1775. Mark: Meissen crossed swords in blue and 1 in gold. Diameter 5 in.



Fig. XXIX. WORCESTER. Cup and saucer with powder-blue ground painted with Watteau figures in the reserves, an excessively rare combination. c. 1770. No mark. Diameter, 4.7 in.



Fig. XXXI. CHELSEA (Duesbury). Teapot and cover with cupids *en camaïeu* and green laurel festoons. 1771-73. No mark. Length, 8 in.



Fig. XXX. BRISTOL (Champion). Chocolate cup and saucer (the latter straight-sided), decorated in Sèvres style of the utmost purity. c. 1775. Mark: Blue cross, gold 3. Diameter, 5.3 in.



Fig. XXXII. WORCESTER. Large mug decorated in Sèvres style with blue scale ground and birds. c. 1770. Square mark. Height, 6 in.



Fig. XXXIII. WORCESTER. Mug decorated in Sèvres style with apple-green ground, gilding and birds. c. 1770. No mark. Height, 3.3 in.

All but Fig. XXIV are in the Author's collection

Each example is decorated in the Sèvres style or influence

(Continued on page 141)



# CHINESE ART (THIRTEENTH ARTICLE) JADE-IV

BY VICTOR RIENAECKER

The previous articles have run from December, 1943, throughout 1944 and 1945 to date

UP to the present, there is but the scantiest evidence of the ritual practices of the earliest Chinese; but it is surely legitimate to suppose that they must have been very similar to the world-wide rites of other primitive peoples. The subject of religious origins is still somewhat obscure and complex, and yields many aspects for consideration; but they apparently followed the same general course in all parts of the habitable globe. There seem to have been three main stages in the history of the development of early man. The first, which was occupied with man's own body and the tremendous force of sex residing in it, expressed itself in rites connected with the procreative desires and the phenomena of human physiology. The second, which observed the changes of the Seasons, and the varying moods of the skies, the growth of vegetation and food, resulted in the belief in earth-spirits and in magical methods of influencing such spirits. The third, which was concerned with the movements of the sun and the planets, led to the invention of, or belief in, remote deities dwelling in the heavens and ruling the earth from a distance.

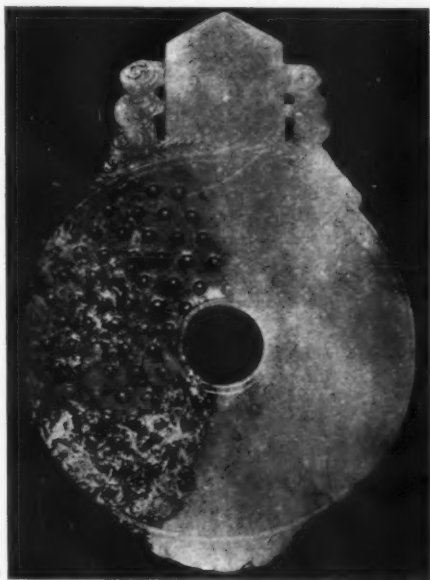
The story of Shen Nung, the successor of Fuh-Hi, is a world-wide instance of the virgin birth of a mythical hero. China must then have passed the first period of the phallic cult and already reached that of magic with its propitiation of earth-divinities, which in its turn preceded that relating to the heavenly bodies and the observation of their movements.

Yew-Nai, or Hwang-Ti (2697 B.C.), called the Yellow Emperor because he reigned under the element Earth, was also the offspring of a miraculous conception on the part of his mother Fu Pao. He is the reputed inventor of wheeled vehicles. Under his instruction, Ta Nao instituted the cyclical period, and he directed Yung Ch'eng to construct astronomical instruments and compose a calendar.

Li-Show invented for him the art of mathematical calculation, and Ling Lun, by his order obtained bamboos from the country lying to the west of Ta Hia and arranged the system of modulated sounds. Yung Yuan was commanded by him to make twelve musical bells for denoting the seasons, and Ta Yung composed the musical air to which the title Hien Ch'e was given. Hwang-Ti regulated costume, taught his people how to manufacture utensils of wood, pottery, and metal, and ordered his assistant Kung Ku to build boats as well as wheeled vehicles. He is credited with the building of the first royal palace, which is by some held to have been a temple of worship. He also invented a medium of currency. Grieving over the numerous deaths among the people from many kinds of sickness, he divined the operation of the principle of opposites in

nature and the constitution and functions of various remedies, which, with the aid of the physician sage K'i Peh, led to the composition of the Nui King (Treatise on the Interior). Through his studies, aided by K'i Peh, Lui Kung and the other assistants, he is reputed to have prolonged the span of human life. He mapped out his empire in provinces and divided the land into regular portions; and after seeing his beneficial rule illustrated by the appearance of the auspicious feng hwang (phoenix) and ki-lin in his court, he died at the age of 111 years. His favourite consort, Si-ling, was the first to instruct the people in the art of rearing silkworms. Legends and fables about Hwang-Ti beyond number have been collected in such works as the Lu She of Lo Pi.<sup>1</sup>

The Emperor, Yao (2257 B.C.), with whom the historic period in China may be said to commence, reigned by the element Fire; and the great Yu, the first ruler of the Hsia dynasty (2205 B.C.), by Metal. K'i (2197 B.C.), the son of Yu, going out to subdue a rebel vassal, spoke thus to the chief of his Six Legions: "Men of the Six Legions, I tell you the truth. The Lord of Hu has despised the five elements and laughs at the Calendar. Heaven has there-



KUEI PI of white Jade partly fringed with Apricot Yellow and permeated with Earth, carved with the grain pattern. Used in the worship of the Sun, Moon and Stars. Chou Period

With acknowledgments to *The China Journal*, "Ancient Jades," by K. C. Wong



Three top figures—Jade images of Earth

Next two figures—

Marble symbols serving in the sacrifices to Earth

Lower of three figures—

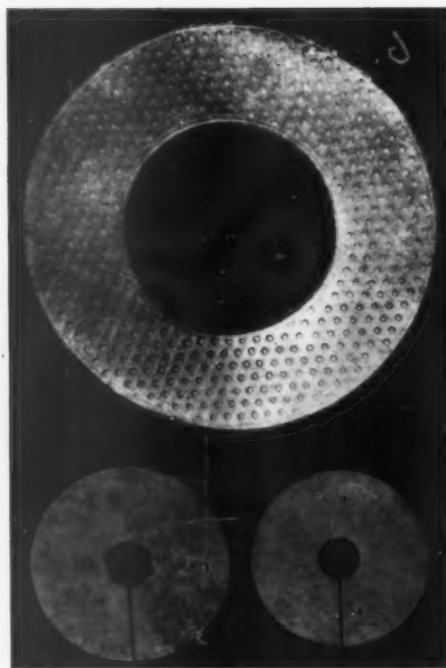
Top: Emblem serving in sacrifices to Heaven

Left: Emblem in sacrifices to Sun, Moon, Planets and Constellations

Right: Emblem in sacrifice to Mountains and Rivers

With acknowledgments to the Chicago Field Museum of Natural History, Publication 154, "Jade," by Berthold Laufer

## A P O L L O

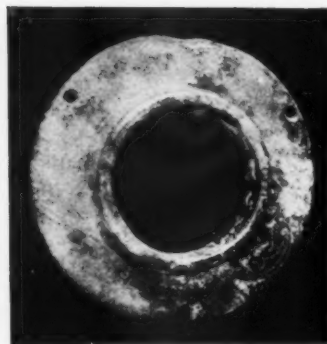


Top : YUAN, or ring with large hole, in white Jade, with russet spots and carved with grain pattern

Below : CHUEH, or incomplete rings, in white Jade, with russet spots, used as the symbol of separation. All Chou period

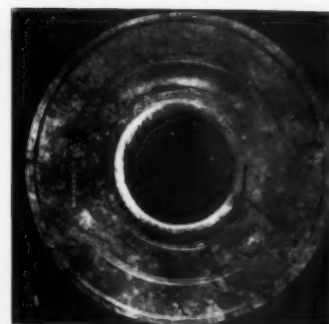
With acknowledgments to *The China Journal*, "Ancient Jades," by K. C. Wong

Right : PI-TSUNG, or disk tube, in white Jade with brown spots, used as a present from a Feudal Prince to the Emperor or Empress. Chou period  
With acknowledgments to *The China Journal*, "Ancient Jades," by K. C. Wong



PI-TSUN or HSUEN-TSUNG, or disk with tube, in white Jade, with brown spots, decorated with incised carving of Dragon and Phoenix, used as a present from one Feudal Prince to another Feudal Prince's Consort. Chou period

With acknowledgments to *The China Journal*, "Ancient Jades," by K. C. Wong



JADE DISK in four segments. Early Han period

With acknowledgments to Archaic Chinese Jades collected by A. W. Bahr in the Chicago Field Museum of Natural History, described by Berthold Laufer

fore abrogated his mandate ; with respect do I execute that which Heaven has decreed against him. Archers of the left if you do not attack on the left you will have disobeyed me ; lancers of the right, if you do not attack on the right you will have disobeyed me. I will recompense before my ancestors those who have obeyed me. And those who shall have disobeyed me I shall put to death with their wives and with their children before the patron of the earth. . . .<sup>12</sup> This passage illustrates the importance attached alike to a reverence for the five elements (Water, Fire, Wood, Metal and Earth)<sup>3</sup> and to dates in the calendar. It indicates also an existing association of ancestor worship and nature cult. The distinction drawn in early days between these two ritual aims may have considerable bearing on the study of ancient jades.

Of Kung Ku it is said : " He observed the sun and the moon in order to receive them and to accompany them." Of the Emperor Yao<sup>5</sup> it is recorded that he sent an astrologer to the Yu-i (barbarians) in the East in the Valley of the Rising Sun, there to watch attentively the rise of the sun and to determine and make known what should be done in the Spring. He also ordered other observers to the North and the South, as well as to the valley of darkness in the West, to observe the setting of the sun and to learn and make known what should be done in the Autumn. Yao fixed the year at 360 days and determined the four seasons, and dealt direct with " the Chiefs of the Four<sup>6</sup> Sacred Mountains,"<sup>7</sup> who, according to some interpreters, were the Keepers of the four seasons.

The third of the five Emperors, Shun (2317-2208 B.C.), " observed the mechanism and evolution of the balance of jade in order to verify the accord between the seven governments,"<sup>8</sup> by which phrase it is supposed that the seven stars of the Great Bear are signified.<sup>9</sup> It has been established that four thousand five hundred years ago the Great Bear was very close to the Pole of the Heavens, with its tail always pointing to the centre of the universe, the Pole Star. The four stars of the body of the Great Bear were called " the Chariot of the Sovereign," and the three stars of the tail " the regulators of jade." The Pole Star was

believed to be the pivot on which the heavens turned, for though it seemed stationary it appeared to cause the movement of the surrounding stars ; therefore it was the residence of Shang Ti, the Supreme Ancestor.<sup>10</sup> Eclipses were a matter of great moment to the Chinese, as to all early peoples. An eclipse of the sun in the constellation Scorpio in 2155 B.C. is recorded by Chinese historians. European astronomers, checking this, have found that such an eclipse occurred on October 12 of that year. It was the business of the Hereditary Grand Astrologers of the Empire to have warned the Emperor of the eclipse so that he might assist the sun by beating a drum and shooting arrows towards the sky. During the reign of the Emperor Ch'ung K'ang (2159 B.C.), they neglected this duty, and on sending to punish them he issued the following proclamation : " They have neglected astronomical observation ; for verily the first day of the third moon of Autumn the sun and the moon were disputing together in the Constellation Scorpion when the drums beat the alarm . . . the impassive astrologers saw nothing and heard nothing. Now the law says, whoever advances the time shall be punished with death, whoever retards the time shall be punished with death. I am, with your concurrence, charged to execute the sentence laid down by Heaven. . . . Help me to carry out the serious orders I have received."<sup>11</sup>

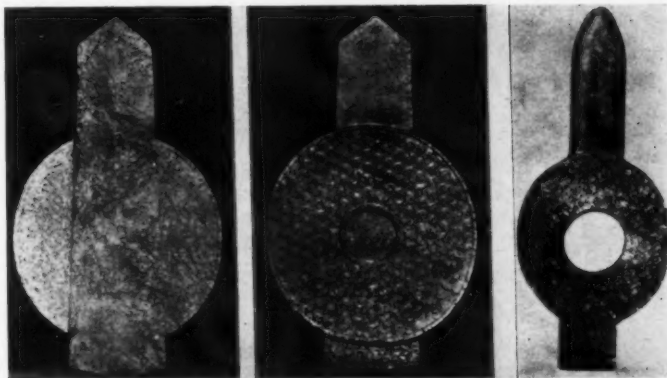
Exactly what jade instruments were used in astronomical calculations is unknown, but some jade objects, commonly known as *suan ki*, have come down to us which, judging from their appearance, may have been used for such a purpose. They bear, however, no resemblance to the *suan ki* described by commentators as " an armillary sphere furnished with a tube through which ancient astronomers observed the heavens."

We read that in 2285 B.C., or thereabouts, the Emperor Shun sent for the mathematicians and ordered them to construct an instrument representing the roundness of heaven and to divide it into degrees so that the relative position of the sun, moon, and the five planets might be calculated. The mathematicians worked hard to satisfy the Emperor, and " having

produced a perfect instrument were liberally rewarded.<sup>12</sup> The Emperor Shun called this instrument *Suan Ki yu heng*, and he availed himself of it "to regulate the seven governors." From this description of the *Suan Ki yu heng*, says Dr. Laufer,<sup>13</sup> it has been inferred that some kind of jade astronomical instrument was in use in the third millennium B.C. The word "*Suan*"<sup>14</sup> designates a fine jade, and "*Ki yu heng*" (according to Wu Ta-ch'eng)<sup>15</sup> "the astronomical instrument itself" (*Ki* = instrument). Wu goes further and identifies the "*Suan Ki*" with a flat ring of jade divided into three sections of equal length marked off by a deep incision, forming a pointed angle on the inner and a sharp projection on the outer side. Although, says Wu, who evidently had the ring under his eye when writing, "it is not an object of the Hsia dynasty, it is not far off from the days of antiquity." Of another rung of the same type, Wu says, "... it is a treasure of greatest rarity ... it is also of extraordinary age ... it is decidedly not an object posterior to the period of the San Tai (Hsia, Shang, Chou). It is an ancient *Suan yu ki*."<sup>16</sup>

One of the enigmas of Chinese art is the difference in character, form, and decoration between objects made in bronze and those in jade of the late Shang and the early Chou periods. Many of the bronze vessels are covered with flat patterns and ornaments in relief of an extraordinarily varied character. Not only do birds and beasts appear on these bronze vessels, but human forms also. On many of them there is no area left plain. Frequently the vessels actually are in the shape of animals and birds. With jade, however, it is different. The earliest jades are generally geometrical in shape, most of them entirely undecorated. Very few known to us have even any incised ornamentation. Exceptions are of great rarity, and these present a very well-defined geometrical arrangement of line. It is certain that both categories of objects, i.e., those in bronze and those in jade, were used for religious purposes, but it seems impossible that in the beginning they can have been used for the same observance. Dame Una Pope-Hennessy suggests that the elaborate bronze vessels of the Shang and Chou dynasties, with their richness of motive and ornament, were used for ancestor worship only, that is to say, for the invocation of ancestors and of that "sublimation of ancestors" thought by some sinologists to be the origin of T'ien, or Heaven.<sup>17</sup> The extreme plainness of the earliest jades seems to suggest that in the beginning, at least, they must have served a separate use other than the bronze vessels, and were specially connected with homage to and propitiation of the great cosmic forces. The conclusion indicated emphasises the gradual syncretic growth of Chinese beliefs. Originally a worship of nature, terrestrial and celestial, coexisted with one of the ancestors until finally the two fused together. The earliest jades may have been used for the first of these rituals, while bronzes were devoted to the service of the second.

As to objects of jade, the distinction is not a precise one between the succession of the seasons with their cycle of plant change on the one side, and the varying relation in the positions of the sun, moon, and stars, which exerted favourable or unfavourable influences on the destinies of man and organic life on the other. Although beliefs in powers on the earth may readily be distinguished by us from beliefs in powers in the heavens, they were as readily confused together in the primitive Chinese mind. The consequence is that there is no point at which one can affirm emphatically that one jade appertains to the vegetation cult pure and simple, and another to the astronomical cult. For example, the earliest dragon and tiger jades not only symbolised the two great constellations governing the two halves of the year, but they also marked the periods of growth and decay in nature, the *Yang* and the *Yin* divisions of the year. Similarly, with regard to images of oxen and rams and horses, which existed probably from Han days. They are connected with old sacrifices; at the same time they make symbolic reference to the signs of the Chinese Zodiac. These sacrifices were in use in the third millennium B.C., and were incorporated into Confucian rites. The Vernal Equinox, whether it was guessed at in the vegetation cult or calculated by astronomy, a thing of the earth or a determination of the sky, was a period of rejoicing. It was one of the two cardinal moments of equilibrium and harmony in the year when Light was equal to



KUEI PI in white Jade with grey and black spots. Upper face (left) with dragon and cloud pattern. Lower face (right) with grain pattern. Used in the worship of Sun, Moon and Stars

CHANG TI I, or half tablet, in white Jade speckled with grey and black, used in the worship of Mountains and Rivers

Chou Period

With acknowledgments to *The China Journal*, "Ancient Jades," by K. C. Wong

Darkness, the Positive Principle to the Negative Principle, the Sun and the Moon.

The philosophy of the ancient Chinese was dualistic and classified all phenomena as male and female, as light and darkness, as heat and cold, as positive and negative. These two primeval forces were believed to be active in Heaven and Earth, and the union of the two and their constant interaction resulted in the creation of Nature and Man. They were the two primal forces of the Universe. Earth was therefore an equally important deity as Heaven. Both were looked upon as the father and mother of all beings, as the sovereign was the father and the mother of the nation. A passage in the Book of Rites tells us that: "Sacrifices to the deity Earth were made to honour the beneficial actions of Earth, for Earth harbours all beings, and Heaven holds the stars and constellations suspended. We derive our food and wealth from Earth, we derive the regulation of our labours from Heaven. For this reason we honour and love Earth, and we therefore teach our people to return thanks to them." It was the farmer's religion to honour Heaven and to love mother Earth. Now the Earth was conceived as being flat and square, or angular outside and rounded within. Thus, the deity Earth was revered under the image of a hollow tube of jade, or *tsung*, rectangular in cross section and round inside, usually with a short projecting neck at both ends.

(To be continued)

<sup>1</sup> William Frederick Meyers, "The Chinese Readers' Manual," pp. 76-8.

<sup>2</sup> Dr. L. Wiegier, S.J., *Textes Historiques*, Vol. II, p. 62.

<sup>3</sup> Upon these five elements, or perpetually active principles of Nature, the whole scheme of Chinese philosophy, as originated in the Great Plan of the Shu King, is based. Later speculations and refinements concerning their nature and mutual action are derived from the disquisitions of Tsou Yen, a philosopher said to have flourished in the IVth Century B.C., and to have composed treatises on cosmogony believed to be based upon the teachings of Hindu cosmogonists.

<sup>4</sup> *Se Ma Ts'ien Mem. Hist.*, Vol. I, p. 40.

<sup>5</sup> *Ibid.*, Vol. I, p. 44.

<sup>6</sup> The "Sacred Mountains" are usually five in number, namely, in Shantung, Hunan, Shensi, Chihli and Honan.

<sup>7</sup> *Ibid.*, Vol. I, p. 50.

<sup>8</sup> *Ibid.*, Vol. III, p. 415.

<sup>9</sup> *Ibid.*, Vol. III, p. 341.

<sup>10</sup> Ti, or Earth, was the flat surface of the world, the floor of the firmament, and being innately Yin, gradually came to be a female deity. But the Chinese have two distinct words for earth. "Ti" means the whole world, the counterpart of "T'ien," or Heaven; and "Tu," which is the soil itself, the mud and clay of which the earth is composed.

<sup>11</sup> Dr. L. Wiegier, *Textes Historiques*, Vol. I, p. 53.

<sup>12</sup> P. Mailla, Vol. I, p. 178, *Hist. gén. de la Chine*.

<sup>13</sup> *Jade*, Laufer, p. 104.

<sup>14</sup> *Giles*, 4813.

<sup>15</sup> Wu Ta-ch'eng was the foremost collector and critic of archaic jades of the nineteenth century. His study of antique jades, *Ku yu t'u K'ao* ("Investigations into Ancient Jades with Illustrations"), published in 1889, is the most recent and valuable Chinese contribution to the subject.

<sup>16</sup> *Jade*, Laufer, p. 108.

<sup>17</sup> A number of jades (now in the Field Museum) found on the site of important Chou bronzes at Sin-cheng in Honan in 1923 acquired by A. W. Bahr from an ex-Tupan of K'ai-feng fu, capital of the province, are of such high workmanship and style as to suggest the existence of a local school of lapidaries second only in skill to the makers of the bronzes.



## THREE BOXES PAINTED WITH DESIGNS after WOUWERMANS BY MAJOR J. F. HAYWARD

THE three box lids illustrated in Fig. I show three versions of a design after the XVIIth century Dutch painter, Phillips Wouwermans; in each case the painter of the boxes has modified the original design to suit the space at his disposal and also the contemporary fashions of military uniform. These three boxes were produced almost certainly in different factories and possibly in different parts of Germany, and a period of about forty years separates the first from the third box, and yet one original design was in each case used. This fact indicates how small a number of prints was available to XVIIIth century painters and enamellers as a source for their designs.

The box lid in Fig. Ia is of copper enamelled in bright and glowing colours, with a typical Wouwermans battle scene. The white horse which is so invariable a feature of the usual Wouwermans composition lies in this case in the foreground with its rider sprawling beside it. From the style of the painting this box lid can conjecturally be dated at between 1730 and 1740, but the costume of the main figures depicted is of course of a much earlier date, and corresponds to that in use at the time of the original picture by Wouwermans. Of the two main figures in the foreground of the scene, the one firing a pistol wears a helmet with scarlet plume and a breast and back plate of black armour. Under his cuirass he wears a coat of buff leather. His adversary, who has his sword in his hand, wears a complete half armour down to the waist, and a helmet of the type commonly known as lobster-tailed on account of the neck defence at the back. Both helmet and armour are of blackened metal. Cuirasses ceased to be a normal item of cavalry equipment in England well before the end of the XVIIth century, and though they continued to be worn by officers on the Continent into the XVIIIth century, they were for the most part abandoned by troopers before 1700. The equipment of these two cuirassiers suggests, therefore, a date about sixty years earlier than the box lid itself. On the other hand, the horseman to the left of the scene who brandishes a sword, has instead of a cuirass and helmet, a blue uniform and three-cornered hat such as one would expect to be worn by a cavalry trooper of the mid-XVIIIth century. This latter figure and the other background figures in similar uniform are therefore probably an interpolation on the part of the painter, whose antiquarian knowledge did not suffice to dress these figures in costume of the third quarter of the XVIIth century.

Fig. II (below). (a) Front Panel of Fig. I (b) (b) Front Panel of Fig. I (c)



Fig. I (a) Box Lid, enamel on copper, Saxon.  
Circa 1730-40  
Collection of W. M. A. Moseley, Esq.  
(b) Box, enamel on copper, probably Saxon.  
Circa 1740-50  
Author's collection  
(c) Porcelain Box, Meissen. Circa 1770  
Author's collection





## BOXES PAINTED WITH DESIGNS AFTER WOUWERMANS

The box lid is signed on a rock in the foreground with the initials C. H. It is not known to whom these initials may be attributed, and the most that can be said of this fine piece of enamel is that it is probably Dresden work.

The box illustrated in Figs. Ib and IIa is also of enamel on copper, and on stylistic grounds can be dated as *circa* 1740-1750. It is signed on the bottom with the letters CAVZ, which might represent either the initials or the full surname of the enameller. The scene from this box shown in Fig. Ib is not so crowded as that in Fig. Ia, but the two horsemen in the foreground will readily be recognized as the same as those depicted in Fig. Ia. The rider on the left wears the same black helmet, black cuirass and is firing a pistol. The colour of his saddle-cloth is the same, and both horses are of a similar grey. The second figure on horseback occupies the same position as his counterpart in Fig. Ia, but his dress has been brought up to date, and instead of wearing half-armour he has a red coat and three-cornered hat such as is worn by the background figures on the box lid in Fig. Ia.

The fallen horse in the foreground of the first box lid does not appear in the scene shown in Fig. Ib, but it is, however, the central figure of the scene painted on the front of this box and illustrated in Fig. IIa. The posture of the two animals is identical.

In view of the similarity in the style of the painting of these two boxes and the fact that the scenes are derived from the same source, I incline to ascribe this second box also to Dresden.

The third box, shown in Figs. Ic and IIb, is of porcelain, and is an unmistakable production of the Meissen factory of *circa* 1770. On the box lid the same scene as appears on the other two lids will be recognized, though once again further liberties have been taken with the original subject in order to bring the costume of the figures up to date. Thus the horseman on the left no longer wears cuirass and helmet, but has instead a buff-coloured cloth coat and three-cornered hat. Though the colouring in Figs. Ib and c is the same throughout the second horseman has now turned into a Hussar in a uniform typical of the Seven Years' War. The background of the scene with its villages clustering around onion-spined churches and its view of distant mountains has been given a more distinctly German and less Wouwerman's-like character.

In Fig. IIb, which shows the front of this Meissen box, will be seen one figure which also appears in Fig. IIa, namely, the hussar charging on a white horse, who is another version of the standard bearer of the earlier box. Other figures on the other sides of these two boxes can also be traced to the same source, inasmuch as posture and colouring are the same, though the clothing and setting differ.

Turning to the source from which these box painters borrowed their scenes: Phillips Wouwermans lived from 1619 to 1668, spending most of his life in Haarlem. An enormously prolific painter of battle scenes, hunting scenes and landscapes with figures, his pictures are to be found in the collections of most of the German hereditary Princes, and a number, including four battle scenes, are recorded in the 1722 inventory of the Saxon Royal Collection at Dresden. Though a few other engravers produced engravings of individual pictures, by

far the most important collection of engravings after Wouwermans is that of the French engraver, Jean Moyreau. He engraved no fewer than 89 of Wouwermans' pictures. His first collection was published in 1737 with the title "*Oeuvres de Ph<sup>e</sup> Wouwermans Hollandois—dediées à Monseigneur le Comte de Clermont*," etc. Other plates were added later with dates between 1737 and 1760. In date Moyreau's engravings could just have been available as a source for the first of these boxes, provided one accepts the later rather than the earlier date suggested for its production; and in view of the size and importance of his collection one would expect contemporary painters and enamellers of porcelain, etc., to have drawn upon his engravings. In fact, however, a careful search through the 89 engravings by Moyreau and certain extra plates by Chedel which were issued to complete the series, does not reveal a complete group from which the subject illustrated in Fig. I might have been derived. On the other hand, prototypes of most of the individual figures in the scenes may be found in one or more of the engravings.

Beginning with the figure on the left of each of the scenes in Fig. I, similar figures appear in Plate 39, "*Pillages des Reitres*," Plate 49, "*La Defaite des Sarrasins*," in which a figure in the left foreground has exactly the same position as the figure on the box, with the exceptions that he fires his pistol with the left instead of the right hand; Plate 88, "*Devalisement d'Equipage*," where not only the man firing the pistol is present but also the rearing horse of his opponent—without, however, the rider.

The second figure on horseback is not met with so often, though the horse without rider is in Plate 88. A figure in half-armour of the same type, but not in the same position, is in Plate 29, "*Predication de St. Jean Baptiste*." The only example of the two foot soldiers is in Plate 93, which was, however, engraved by Chedel after the apparent date of the second box. Turning to Fig. II, the galloping figure, which appears on both boxes, and the horse rearing as its rider is struck by a bullet are both standard Wouwermans figures which appear repeatedly in one form or another in a number of the engravings. The cluster of fortress-like buildings in the left background of Fig. IIa appears to have been derived from Plate 27, "*Les Baigneurs*" almost without modification.

While this study of Moyreau's engravings establishes beyond all possible doubt that all the figures and scenes on these three pieces are drawn from original paintings by Wouwermans, I consider that there must be in existence an engraving by some other hand after a possibly less well-known picture by Wouwermans in which the whole group of the two horsemen and probably the fallen white horse will be found. The consistency with which this one group is given the most important position on the boxes and the fact that while the costume changes the composition remains the same indicate the existence of such an original design. The alternative possibility that the later painters copied the design of the earlier piece seems less likely. The scenes on the sides of the two later boxes are, on the other hand, not copied directly from one original engraving, but the individual figures have been picked out from a number of engravings and fitted together by the painter to form new compositions.

# OLD ENGLISH BEDSTEADS

BY MICHAEL CONWAY

**T**HE English bed of the feudal period was usually merely a straw pallet, quilted mattress, or bag of feathers thrown upon the floor or upon a coffer. This comfortless method of sleeping was superseded by a simple truckle-bed from which evolved the early Gothic jointed bedstead during the XIVth century. Occupying a corner or alcove of the room, this rough oaken structure was hung with rich tapestries to protect the sleeper from draughts. These draperies continued as ornament long after their practical use had vanished.

The highly ornamental bedsteads of the Tudor period (1509-1558) were placed in the centre of the room, and were either four-posters or were panelled at the back and front and had a canopy at the head. The whole was richly carved, linen fold panels and Gothic tracery being especially favoured. Later in this period the panelled "celoir" or "top tester" came into use, and the bedstead thus formed was the forerunner of the massive Elizabethan oak bedsteads. During Elizabeth's reign (1558-1603) the tester came into general use.

The bed frame was very low and in many instances was attached to the head only. At the foot it stood free upon its own legs, in such cases the posts supporting the tester being detached and placed a foot or 18 inches beyond the bed proper. Elizabethan bedsteads were elaborately decorated with strapwork, scrolling, laurelling, and Roman work, the posts usually having enormous bulbous projections, sometimes ornamented with pierced carving. Figure carving, grotesques and animals were also used.

Early Jacobean bedsteads (1603-1625) were usually low, about four feet in height at the head and either panelled at both head and foot or with panelled heads and stump feet, or with shaped foot-boards. Corner posts were stout and crudely turned. Carved panelling gave place to plain panels and the use of moulding became general.

During the reign of Charles I (1625-1649) the four-posters became lighter, the posts sometimes being covered



ELABORATE CHARLES I BEDSTEAD with upholstered woodwork and pediments of ostrich plumes, formerly in the King's Room at Boughton House, now in the Victoria and Albert Museum by the generous gift of the late Duke of Buccleuch



with upholstery instead of being carved, and crowned with huge ostrich plumes. Needlework testers with fringes came into use. The result was that less attention was given to the quality of the woodwork. Cane panels in elaborately carved frames were introduced during this period.

Two popular ornaments on the heads of these beds were the Royal crown with cherubs each side, and carved cherubs' heads alone. After the Restoration in 1660 lacquer bedsteads were made, but very few now remain. Bedsteads became much more simple in design, but were ornamented with inlay during the last decade of the century. Oak bedsteads of all periods often contain secret drawers and small cupboards, generally in the panelling or the posts.

Burr walnut veneered bedsteads came into fashion during Queen Anne's reign (1702-1714). The wonderful figuring of the grain and the mellow colour of the walnut made instant appeal. The bedposts were slender and of great height, surmounted by a richly shaped and moulded cornice. The cabriole leg, and ball-and-claw foot were used, usually at the foot of the bed only. The canopy of the Queen Anne period was a frame with a heavy valance which concealed the head-board. The tester was plain and covered with upholstery material—needlework, velvet, satin, damask or chintz. Similar material was glued to the cornice and wrapped round the post.

Bedsteads having posts of enormous height were made during the reign of George I (1714-1724), but with the advent of mahogany

A TYPICAL CARVED OAK FOUR-POSTER, Charles I period

## OLD ENGLISH BEDSTEADS

and the influence of Chippendale the height of the posts was reduced and upholstery dispensed with. The Chippendale four-poster was of moderate proportions and had slender plain or exquisitely carved posts, those at the foot being turned and delicately carved in low relief above the level of the mattress. The fluted column with garlands of flowers and ribbons entwining the posts in raised carving was the master's favourite *motif*. Headboards were left plain, but footboards and side pieces were carved and panelled. Until 1750 they had cabriole legs with a shell at the knee, and ball-and-claw feet. Occasionally lion's paw feet were used. The head posts were plain and straight, sometimes tapered, and were intended to be hidden with curtains. Some of the bedsteads had high backs carved up to the canopy. Georgian bedsteads from 1735 were usually of mahogany, although walnut and other woods were used. The Adam Brothers' designs were smaller and lighter than Chippendale's. The posts were shorter, more delicate in appearance and generally fluted on the taper above a vase form. The foot posts tapered to a spade plinth.

For delicacy and refinement there is nothing to equal Heppelwhite's bedposts made after 1765. They were rather short and tapered towards the top. Delicate beading, carved rosettes and drapery festoons were Heppelwhite's chief decorations apart from slender reeding. Wheatear, pineapple and acanthus leaves were his most popular designs. The majority of his four-posters have only the two posts at the foot carved, the back posts being square, often made of pine, and covered by back and side curtains. Moulded cornices or shaped needlework frills connected the tops of the posts.

Sheraton's bedsteads are in his usual simple, restrained style. His posts, somewhat



CARVED OAK FOUR-POSTER, with moulded panelling of the Early Jacobean period



A LOW OAK BEDSTEAD OF JAMES I PERIOD, with head panel painted with Coat of Arms, 1619

larger than Heppelwhite's, include twisted flutes, straight flutes and spiral wreaths of flowers and leaves. Many posts are square in section and taper downwards from the top of the posts, with lyres, acanthus leaves and other classical decorations. Sometimes the cornices were painted.

Georgian bedsteads do not lend themselves to accurate classification as do chairs. If a mahogany four-poster has tall, slender, fluted posts and light Georgian *motifs*, it is likely to be between 150 and 180 years old, and consequently valuable. By 1770 much of the heavy drapery had been dispensed with.

Large heavy bedsteads with richly carved posts, usually of mahogany, belong to the Regency and early Victorian periods. The larger the posts the later the date of manufacture. The tester was frequently dispensed with after 1800. The posts were carved in coarse, heavy patterns, the acanthus leaf, anthemion, laurel leaf, horn of plenty, pineapple, feather pattern, heavy twists and fluting being characteristics common between 1800 and 1840. The pineapple did not appear until about 1810. The headboards were sometimes handsomely carved with drapery, flowers, fruit; but plain headboards were more common. Draperies had almost vanished from the bedstead by 1825.

During the XVIIIth century, side and end beams of bedsteads were tenoned into the posts and secured with coach screws. About 1800 brass joints were invented, the first metal-work to be used on English bedsteads.

### ARMORIAL BEARINGS

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies.



# CORRESPONDENCE

The Editor,  
APOLLO.

Sir,  
It is difficult to know how to reply to Col. Goldschmidt's kindly criticism of my advice on the matter of damaged porcelain, for he seems to be prepared to condone cracks and restorations provided that they do not show. I cannot understand such an attitude in one of such acknowledged taste. Does not Col. Goldschmidt know the feeling which results from *knowing* of the presence of a fault? The constant irritation with the specimen, the growing sense of shame in having constantly to apologize to visiting collectors for its imperfections, and the ultimate decision to be rid of it. I allow that excessive rarity may force one to retain a damaged example, but it takes a vast amount of rarity to counterbalance the other matter.

Bound up with this is the question of sets or individual specimens, and here again I cannot but wonder at such a point of view. Surely, if we profess to admire specimens of china, our delight in them is in direct ratio to the degree in which they approach their original state and condition; this being so, it is a logical preference which makes us seek for pairs and sets when these were the original format. In case anyone should pounce on this and enquire how it can be applied to services, I would like to state at once that I am considering ornamental, and not what was originally utilitarian, china.

I am sure Col. Goldschmidt would like me to point out that I think his proviso as to the necessity for china being at least two hundred years old is intended to apply only to Oriental wares, as only a very minute proportion of our native porcelain can yet claim this distinction.

Mr. Kiddell's letter in the May APOLLO disposes of the "Chinese Lowestoft" legend.

Faithfully,  
F. SEVERNE MACKENNA.

Droitwich.  
April 17, 1945.

Sir,  
I wonder if the whereabouts is known of Lord Leighton's picture, "The Slinger," painted, I believe, about 1870 and exhibited at the Academy in that year?

Yours faithfully,  
HENRY MAXWELL.

Travellers' Club,  
Pall Mall,  
S.W.1.

# EXHIBITION

Messrs. Ellis & Smith are lending their Galleries at 16b, Grafton Street, W.1, from June 11, for an exhibition of an interesting, and, perhaps surprisingly, varied collection of the works of Mr. A. Egerton Cooper, R.B.A.

The collection centres round the very striking and characteristic portrait of the Prime Minister, which, under the title of "Profile for Victory," was hung in the Royal Academy Exhibition of 1943, where it was purchased by the present owner, Sir Edward Mount, Bart., by whose permission it is now shown. Incidentally, this picture, very luckily and prophetically, survived that heavy "blitz" on the St. James's neighbourhood early in 1944, when so many valuable art treasures were lost—it emerged quite unscathed from premises wherein other canvases were so badly damaged as to be almost unrecognizable.

Other portraits include those of Marshall of the R.A.F., Sir Charles Portal and Mr. B. N. Wallis, C.B.E., the designer of the Ten-ton Bomb.

Mr. Egerton Cooper has painted many famous sitters, including His Majesty the King, but it is, perhaps, not so well known that he is no mean painter of landscapes and subjects of a sporting character. His "Scene in the Paddock at Epsom on Derby Day," which will be shown for the first time, depicts a number of well-known Turf personalities.

The main object of this exhibition is a charitable one—the entire proceeds being devoted to the special appeal of the South London Hospital for Women and Children, the largest of its kind in the world; and Mr. Egerton Cooper has also presented to this fund a framed canvas on which he will paint a subject of the choice of the purchaser.

# THE COVER PLATE

The beautiful cabinet shown in our illustration is exceptional as regards the fine execution of the painted plaque, which is in the style of Angelica Kauffman. The painting still retains its original brilliancy, and has never been retouched. It represents the highest expression of that light and frivolous spirit which called such pieces into existence, and, while the decoration is its secret charm, the execution is admirable, well seasoned mahogany being employed in the construction that the surface might preserve its smooth uniformity. The sides of this cabinet open, enclosing cupboards with shelves. Painted cabinets of this type were employed in the late XVIIIth century for furnishing the drawing-rooms of town mansions. This example is so strongly reminiscent of the style of Robert Adam that there is every likelihood that it was designed by this architect.

This lovely piece of furniture is now in the possession of Mallett & Son, 40, New Bond Street, London.

# ANSWERS TO ENQUIRIES

C. T. S. (Bridport). I was very interested in the note on Lauenstein glasses on p. 78 of APOLLO of March, 1944, and have just picked up what appears to be a product of the same factory. It is exactly similar in outline to the examples illustrated, has a large tear in the stem and rather smaller one in the base of the bowl surrounded by four air beads. It is not engraved on the bowl, but the pontil mark is roughly ground flat and on it is engraved with the wheel a lion rampant. I enclose a rough sketch of the glass and of the signature on the pontil mark. The metal is thick and brilliant, not glass of lead, and the workmanship excellent, especially the high domed and folded foot. I shall be grateful if you can tell me if other instances of the lion rampant mark are known.

The glass is from the Lauenstein factory, and there are other instances of the lion pontil, though so far as our experience goes these are in the minority and there seems to be no rhyme or reason in its application. I have one example on an even simpler glass than is sketched, and it appears from the Muhsam catalogue that some finer ones also have it, including glass of lead specimens. This is confirmed by an experienced correspondent in America. So far as English collectors are concerned, which is not really very far, interest centres on the crizzled lead glass examples.

Some notes on Lauenstein glasses will be found in the Muhsam catalogue. I do not know for certain, but probably Schmidt; "Das Glas" says something. But I believe all German writers have failed to notice that Lauenstein made lead metal glasses, and quite possibly there is no more information than has been given, and it may have to be drawn from the specimens themselves.

E. B. H.

C. T. H. G. (Eccleston). I recently bought in the sale of Lord Ashton's goods, at Lancaster, a stained glass firescreen, with an oak frame. The glass is of the old English type and bears on it the following coat of arms: Three Fishes with their mouths open, and heads very much resembling cod or a fish of that type. Underneath is the motto: "En dieu—sont nos espeesvances." All around is a border of oak leaves. The size is 2 ft. x 2 ft. 6 in. square, excluding the frame. The screen itself is leaded glass. The fish are in a vertical position, the head upwards.

From the description of the coat of arms on your stained glass firescreen, it is the historic coat of the family of Whalley. The three fishes' heads which you describe are three whales' heads. It is said to be an example of "armes parlantes" or a canting coat, the name, at one time, being written "Whaley." This family is descended from Wyamarus Whaley, who accompanied William the Conqueror from Normandy and was the standard bearer at the battle of Hastings. William I gave him the lordship of Whalley, co. Lancaster, where, as well as in the counties of Stafford and Nottingham, his descendants possessed extensive property. Edward Whalley, a major-general in Cromwell's army, who signed the death warrant of Charles I, was of this family. He was first cousin to the Protector. On the return of Charles II



## ANSWERS TO ENQUIRIES

he fled to America, where he remained in concealment until his death in 1679. A curious account of his wanderings, and of his companion, Colonel Goffe, is to be found in Hutchinson's History of Massachusetts Bay. Sir Walter Scott, in "Peveril of the Peak," introduces a story of Edward Whalley founded on fact. Other members of this family, however, attached themselves to the royal cause, and at the Restoration, among those who were to have been invested with the proposed Order of Knighthood, to be called The Royal Oak, occurs the name of William Whalley of Norton, co. Leicester. It is possible that the border of oak leaves around your firescreen is commemorative of this fact, and not unlikely that the screen belonged at one time to this staunch supporter of King Charles II.

W. D. T. (Bath). The coat of arms and crest on the Georgian tankard in your possession are those of the family of Angell. This family was known to be living in Peakirk, Northamptonshire at the time of Henry VII, and of this family was Robert Angell, who was a captain in the service of the King, at the beginning of the XVIth century (and perhaps one of the first to be so styled). His grandsons, however, must have settled in London, for we next find this family as living there in 1633, Robert Angell, the great-grandson of the first-named giving particulars for the family pedigree as recorded by the Herald for the Visitation of London at the time. A branch of this family, bearing the same arms and crest, is recorded as living at Crowhurst, Surrey, about the same date. Of this family was William Angell, described as "Sergeant of His Majesty's Achnatery," whose son John was "one of ye Pensioners in Ordinary to King James and King Charles"; he married Elizabeth, daughter of Sir Robert Edolphe of Hinxill. The Angell coat is blazoned: Or, three fusils in fess azure, over all a bend gules. Crest. Out of a ducal coronet or a demi-pegasus argent crined the first.

W. M. R. (Carlisle). The coat of arms of Robert Darcy, Earl of Holderness, is blazoned: Quarterly, 1. Azure, semée of cross crosslets and 3 cinquefoils argent. (Darcy). 2. Azure, 3 bars gemels and a chief or. (Meynill). 3. Azure, a maunch or. (Conyers). 4. Gules, a saltire argent, a mullet for difference. (Neville). Crest. On a wreath, a spear-headed argent, broken in 3 pieces or, and banded together at their middle by a ribbon gules. Supporters. Dexter, a tiger argent; sinister, a bull sable, crined or.

STEPHENS (Havant). (a) The finest fixative for repair of pottery and porcelain is Ste-Fix, a preparation by Henry C. Stephens, London. This is so transparent that it can be used for repairing glass. Of course it will not stand any application of hot water, so care must be used in cleaning. At present it is difficult to get. My latest tube was obtained through a friend in Birmingham.

(b) For small missing portions I have used modelling wax or even putty, but find the greatest difficulty is in getting the correct colouring. A professional repairer uses a cement, the secret of which he guards jealously. After painting, a glazed appearance can be obtained by brushing lightly with Ste-Fix.

(c) I cannot trace your curious mark and, indeed, cannot make it out at all. Mr. Hurlbutt writes in his *Old Derby Porcelain*, "The incised triangle of Joseph Hill with an incised R in front, as if he meant to say 'Repairer—Joseph Hill.'" Could your mark possibly be intended for a capital R? although it looks rather like "txt," or the centre figure might be intended for an anchor. You say it is on a Derby group, and I have looked in vain for anything resembling your mark in various books on Derby.

KING (Bowness). The title Royal shown on the marks on your Derby and Worcester specimens indicates that the pieces are of modern manufacture. In 1877, a new factory started in Derby, quite distinct from the original works in the Nottingham Road and later in King Street. This new company prospered and, in 1890, by permission of Her Majesty, Queen Victoria, adopted the prefix "Royal." The words "Royal Worcester" were added to that factory mark some considerable time after 1862. I have no record of the exact date, but it was probably about the same time that Derby became "Royal Crown Derby."

ROBERTSON (Glasgow). The finest busts ever modelled in this country in pottery are undoubtedly those made by Dwight of Fulham in the XVIIth century. That of Prince Rupert is to be seen in the British Museum, and others in the Victoria and Albert Museum. Wedgwood, Enoch Wood, J. and R. Riley and many other potters made busts at a later date mainly of Royalities and personages; but none come up to Dwight's productions. In Liverpool also busts were made, and there is a fine bust of Shakespeare by Bott & Co., late XVIIIth century.

D. O. (Baylham). There is a large crest on the top middle cupboard door of a large carved oak three-tier cabinet which has been in my family for a number of years. It is all most beautifully hand carved. On every knob is a gargoyle face, and every one is different. I wondered if it is a Royal Tudor crest or of Flemish origin. The lower tier, as you will see by sketch, gives the date as 1612, but I have been told this lower section may have been made at a later date and added to the two upper sections. It is a most wonderful piece of furniture and I should very much like to know the crest.

I also enclose a small rubbing from a crest on a decanter which was also in my family years ago.

The beautifully carved coat of arms of which you have sent a drawing is the coat of the family of Barnes of Durham, and also of Barnes of Co. Lancaster. Richard Barnes, Bishop of Carlisle, 1570-1577, and of Durham, 1577-1587, also bore this coat as his paternal arms. The crest and motto I have been, as yet, unable to trace. But I am continuing the quest and will acquaint you of any further progress.

The crest of your second enquiry, and of which you sent a rubbing from a decanter, is that of the Earl of Erne.

J. G. (Wrexham). If you bought your piece of doubtful origin from a reputable dealer, you should have no difficulty in recovering the price; but it is always better to secure a descriptive receipt, as, for instance, "A Chelsea figure," "A pair of Bow vases." With this evidence you can always obtain an exchange or a refund of the purchase price.

McAuley (Newport). Your basket-shaped cream ware dish, marked "D. D. & Co., Castleford Pottery," is a production of the firm of D. Dunderdale & Co., established about 1790 and closed in 1820. Unless marked, pieces of this ware are difficult to distinguish from the neighbouring (12 miles) Leeds Factory's cream ware.

M. D. (Guildford). I have a pair of chairs of which I enclose a very rough sketch; they are painted black with a little gilt panel; I would be glad if you would tell me if they are Regency or earlier?

The illustration and description are too vague to base an opinion on, but the chair does not look older than Victorian.

M. M. (London, W.8). The piece you mention is a small stand or folding table; the term "tea-poy" is used of a three-legged stand, or tripod.

The term *tea-poy* is an unfortunate one. It is defined in 1824 as "a thing with three feet used in India to denote a little table," and by erroneous association the term *tepay* was connected with tea, when there was a receptacle for caddies. Simmonds in 1855 describes a tea-poy as "an ornamental pedestal table with lifting top enclosing caddies for holding tea." The piece you describe appears to be Dutch.

PULLEYAIE (Leeds). I have certain pieces of porcelain (soft) which I bought from the Boynton collection at Longton Hall—illustrations appear in Mr. Bemrose's book. I have for some time thought they might be Liverpool, but I haven't seen any book, or modern article, on Liverpool porcelain. Can you refer me to any?

I have a very fine tea pot and coffee pot of what I think is Liverpool—very grey in tinge—and I should like to know more about it. I know of several pieces attributed to Lowestoft I am sure are Liverpool.

Only two books have been published on Liverpool pottery and porcelain; and the first of these "On the Art of Pottery in Liverpool," by Joseph Mayer, F.S.A., F.R.S.N.A., appears very rarely in the catalogues of second-hand booksellers. This was a pamphlet form of a paper read before The Historic Society of Lancashire and Cheshire, and first published in 1855. The second publication "Liverpool and Her Potters," was published in 1936, at five shillings. This cloth-bound edition is also out of print, but a few copies remain in the hands of the author. The book was reviewed in *APOLLO*, November, 1943.

JAMES (Denbigh). Rockingham porcelain dates from about 1823 to 1842, though pottery was made at the same works under different proprietors from about 1745. The mark of the Griffin was adopted about 1823. This was taken from the crest of Earl Fitzwilliam, Marquess of Rockingham. In 1826 the firm was in difficulties and the Marquess came to the rescue. Many biscuit figures were made in addition to the coloured variety; as well modelled as some of Derby, but lacking the fine gloss of the latter.

# SALE ROOM PRICES

March 13 and 14. Contents Fair Oaks, Cranleigh, KNIGHT, FRANK AND RUTLEY: oak cupboard, £50; and dresser, the same, £65; Elizabethan oak buffet, £70; Knole pattern settee, £96; three fruitwood chairs, Yorkshire type, £51; Queen Anne walnut bureau, £92; Sheraton serpentine front dressing chest, 3 ft. 8 in., £150; set six walnut chairs, £64; grandfather clock inscribed "John Aslop, East Smithfield," £80; another by John Eiver, London, £100; portrait of Mrs. J. Foot, Reynolds, painted before he went to Italy, £110; Richard III, Holbein, £65; Jacobean hanging cupboard, £56; Queen Anne oak knee-hole writing-table, £50.

March 14, 21, 22 and 28th. Furniture and Silver, ROBINSON AND FOSTER, LTD., at Queensberry Hall, South Kensington; five mahogany chairs, £48; oak dining-room suite, £88; Dutch bureau, £42; Louis XVI white-painted and silvered wood bedstead, 5 ft. 6 in., £131; mahogany sideboard, bow front, £61; set of 12 mahogany chairs, Chippendale design, £131; walnut breakfront pedestal writing-table, £168; old English 3-division dining-table, £88; walnut framed winged settee, £69; figured walnut shaped front table, £54; Louis XV walnut shaped front commode, £46; carved mahogany Bergere suite, three pieces, £383; figured wardrobe, £47; breakfront wardrobe, £61; pair Italian carved and gilt floor lamps, £57; Chippendale easy chair, £50; mahogany sofa table, £44; oblong two-handled teatray, £70; James II (1685) tumbler cup, £72; William and Mary plate, 1689, £100; Queen Anne chocolate urn, on triangular stand, by Samuel Wastell, 1702, £345; early bleeding bowl and cover, maker's mark ID, £30; pair Georgian two-light candelabrum and pair pillar candlesticks, £190; George IV two-handled tureen and cover, £125; shaped oval two-handled fruit basket, £50; 12-in. coffee pot, engraved with crest, £44; satinwood banded writing-table, £55; mahogany tallboy chest, £52; set six Heppelwhite chairs, £63; Sheraton half-round sideboard, £59; mahogany and satinwood chest on bracket feet, £76; gilt wood fourfold draught screen, with leather-painted panels, £136; inlaid Sheraton sofa table, with brass castors, £65; French kingwood commode, chased ormolu mounts, £94; antique zebra wood bookcase, with marqueterie panelled back, 4 feet, £59.

March 16. Pictures and drawings, CHRISTIE'S: four drawings, Birkett Foster, Going for a Ride, £546; The Flock, £47; Fetching Water, £26; and the Watering Place, £12. Pictures: Clearing up after a Wet Day, Leader, £178; Flowers in a Glass Vase, Jan Brueghel, £294; Portrait of the Duke of Lennox, Vandyck, £50; View at Budapest, Johannes Storek, £73; The Triumph of David, G. Zocchi, £136; Four Boors before a Fire Place, Teniers, £58; Rebecca bringing Presents to Laban, L. de la Hire, £178; The Gipsy's Camp, H. J. Boddington, £73.

March 23. Silver, CHRISTIE'S: two meat dishes, 1790-1804, £92; an epergne, by W. Drummond, Edinburgh, 1767, £100; a plain tankard, with dome cover, N. Gulliver, 1726, £98; Queen Anne octagonal coffee pot, 1713, £46; plain tankard with dome cover, R. Gurney and T. Cook, 1749, £48; Charles II plain beaker, 1673, maker's mark F.S., £46; boat-shaped tureen and cover, Paul Storr, 1798, £155; large plain tankard, Makepeace, Newcastle, 1722, £75; plain cylindrical tankard, 1723, cover, Richard Richardson, Chester, 1738, £62; fluted coffee pot, Pere Pilleau, 1738, £90; plain two-handled cup, B. Mosse, Dublin, 1740, £22; large Irish plain jug, Dublin, circa 1750, £160; pair of plain sauceboats, 1751, £55; plain tankard with domed cover Thomas Parr, 1718, £95; Charles II porringer, 1767, £74; William III two-handled cup and cover, 1697, £245.

March 27. Furniture, Porcelain and Pottery, CHRISTIE'S: twelve Spode plates, £48; Derby dessert service, £103; Ralph Wood Bacchus jug, £52; another one, £50; old English bracket clock, Jeremie Gregory, London, XVIIth century, £220; another, but chiming, Claudius Du Chesne, £89; Louis XVI clock, Augustin More, 22 in., £47; pair gilt wood wall lights, early XVIIIth century, £52; clock, Charles Gretton, London, £136; another, Edmund Glassey, Londini, £142; and one by George Margetts, London, £220; six Sheraton mahogany chairs, £110; William and Mary walnut table, £94; old English lacquer cabinet, £52; Vauxhall mirror, XVIIIth century, £168; Regency sideboard, £136. The next eight all Queen Anne: knee-hole table, £168; and a tallboy, £357; and chest of four drawers, £262; and one of five drawers, £68; a yew wood chest, £58; cabinet with folding doors, £126; burr walnut cabinet, with folding doors, with secretaire, top arched, £409; eight chairs, two arms, £121;

and a clock by James Brush, Dublin, early XVIIIth century, £68; six Heppelwhite chairs, with triple rails, £115.

April 5. Furniture, Porcelain, etc., CHRISTIE'S: pewter service, 66 pieces, £19; English oak dresser and cabinet, £48 and £59; mahogany dining-table, £115; six Heppelwhite chairs, £168; Queen Anne knee-hole table, £157; Chippendale card table, £100; eight Chippendale Chairs, £210; Chippendale cabinet, four feet, £241; marquetry commode, XVIIIth century, £152; oak cabinet with folding glass doors, £105; oak court cupboard, 1661, £78; Louis XV commode, £59; pair walnut corner cabinets, £79; three Aubusson lambrequins, £58.

April 6. Pictures, CHRISTIE'S: The Morning Drive (drawing), C. Guys, £84; Chess Players, E. Fichel, £89; Two, Refreshment and Lovers, W. R. Auber, £100; Riva Degli Schiavone, L. Carlevaris, £94; Festoon of Flowers, Seghers, £84; Three Children at Window, C. Netscher, £63; Flowers in a Vase, Ruysch, £100; Housewife Grilling a Fish, Metsu, £178; Village Scene, Ostade, £100; The Madonna and Child, Seghers, £79.

April 12, 18, and 25 and 26. Pictures, Porcelain and Furniture, ROBINSON AND FOSTER, LTD.: A Night Attack on the Hussites, Jaroslav Cermak, £105; mahogany extending dining-table, £50; set of eight dining chairs, £57; refectory table, £50; rosewood and walnut escretoire, £55; satinwood writing table, £69; pair French walnut open bookcases, £69; French writing table, £71; old walnut chest, six drawers, £67; Queen Anne side table, £50; green lacquered cabinet, £52; walnut pedestal sideboard, £80; French bouille and ormolu mounted writing table, £86.

April 11. Silver, CHRISTIE'S: pair plain sauceboats, James Whitthorne, Dublin, 1737, £290; four circular trays, James Cuthbert, jun., Dublin, 1717, £260; seven salvers, Dublin, 1740, £68; Thomas Moore, 1755, £65; Cork, 1750 maker's mark II, £68; Thomas Williamson, Dublin, 1753, £80; John Tuite, 1729, £95; large one, 1839, £85; Robertson and Walton, Newcastle, 1814, £62; pair two-handled cups, Robert Calderwood, Dublin, 1737, £92; two-handled cup, William Williamson, Dublin, 1738, £78; Charles II tankard, 1682, £225; epergne, Thomas Powell, 1764, £135; pair cluster column table candlesticks, 1772, £165; twenty-three dinner plates George Weekes, 1738, £240; William III punch bowl, John Gibbon, 1701, £155.

April 12. Furniture, etc., CHRISTIE'S: Queen Anne knee-hole table, £294; and a side table, £111; seven Heppelwhite chairs, £92; two mahogany bookcases, £136.

April 20. Pictures and Engravings, CHRISTIE'S: High Mettled Racer, after H. Alken, £100; five by J. Pollard, £141; collection of old Drawings of Old London, £90; Album of Swiss national costumes, £220. Pictures—Westminster Abbey and bridge, Scott, £241; Italian Town, B. Canaletto, £252; Battle on the Bank of the Dort, S. van Ruisdael, £399; Flowers in Vase, A. Bosschaert, £115; typical one by W. Shayer, sen., £325; Ladies and Gentlemen, Pater, £163.

April 26. Porcelain and Furniture, CHRISTIE'S: pair Dresden Bears, £121; six Italian armchairs, XVIIIth century, £121; walnut settee and two chairs, £100; two armchairs, late XVIIIth century, £89; head and foot of Indian bedstead, carrying a lot of gold decoration, £2,835; two Italian cabinets, £79 and £189; pair Chippendale mirrors, £121; set of three panels Flemish tapestry, bearing the weaver's signature, Frans Coppens, £1,785; set five panels Mortlake tapestry, story of Bacchus and Ariadne, £420.

April 26. Silver, SOTHEY'S: Geo. II cake basket, London, 1747, £140; set six large salt cellars, Paul Storr, £100; French ewer and basin, Joseph-Theodore van Conwenberghe, Paris, 1770, £140; and French tureen and cover, Pierre Francoise Gogueli, Paris, 1803, £110; Set of four Italian altar candlesticks, £98; set Geo. II table candlesticks, John Perry, 1757, £165; Geo. II tray, London, 1792, £125; three Geo. II caddies, in case, Eliza Godfrey, London, 1742, £180; Geo. I beer jug, John Fawdery, London, 1721, £440; Queen Anne tankard, 1706, £120.

April 27. Ceramics and French Furniture, etc., SOTHEY'S: Meissen peasant, Kaendler, £122; and one of a cake seller, £120; Chelsea Fisherman, red anchor mark, £180; pair salt glaze cocks, inspired by Chinese rose, £450; two Meissen figures, grape seller and snuff taker, Kaendler, £102 and £125; two miniature needlework portraits of Charles I, £105 and £82; large oval ivory medallion of a man by David Le Marchand, £210; pair Italian marble reliefs, by Francesco di Simone Ferrucci, XVth century, £280; Louis XV cartonnier, £245; pair French Empire cabinets, £230; Sheraton Pembroke table, £130.

